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OCTOBER 15, 1948

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ENJOYABLE PASTIME

The famous Rockettes of Radio City Music Hall, New York, couldn't resist the thrill of getting a personal autograph from the international tenor, Eugene Conley, who recently concluded a three-week personal appearance at the Music Hall in a lavish scene from Rigoletto.

It's Up to the People

The announcement that New York and Chicago might pool operatic resources next season on the general plan furnished by the New York City Opera Company for the last few years, is a healthy indication. Healthy for several reasons. It has been quite a while since Chicago, the city where Muzio, Schipa, Garden, Galli-Curci, Onegin and Homer sang, has had anything but a fluctuating series of performances—some good, some bad, but nothing on a solid basis. Anything that would further the cause of music in the great Midwestern city would automatically act as an impulse for comparable deeds on the part of comparable cities. Furthermore, there is nothing hit-or-miss about the artistic or administrative set-up of the New York City Opera, which is to act as a general model.

Dollar for dollar, the New York City Opera Company is the best operatic buy this country can offer. Although the organization may have its adverse critics, there is no doubt that it has furnished opera with progressive ideas. The caress of tradition is a fine and noble thing; but sometimes that caress, as has been observed, can tighten into a stranglehold. Those responsible for operatic performances at the City Center, without having to rely on well-advertised names, plush reputations and the other amenities of traditional opera, have managed to provide alert, imaginative stagings, professional singing and competent orchestral playing—at a top price of $3.

What is more, the City Opera just about broke even last year—an unprecedented happening in operatic circles. They soon will travel to Chicago for nineteen performances, and our Midwestern neighbors will be able to see and hear for themselves, and draw their own conclusions. Among those conclusions, it is hoped, will be a realization of the concept that opera—perhaps more than any art form—is an art for the people: that it need not depend on private subsidy to exist if correctly managed: that good singing and music-making is not the entire prerogative of so-called "established" singers: and that two great cities working together can achieve better results than one working alone.

All of the above is contingent upon the fact that the people of this country want opera. If they do, there is no reason why other cities throughout the country cannot follow the plan of a city center of music, drama and the arts. It's all up to the people, though. They can see to it that their community gets a theatre—scaled according to the population—from civic funds, or subscription if necessary. The municipal government can cooperate in allowing the house to operate rent-free; tax-free, if possible. A good musical director can plan repertoire in accordance with the desires of the locality. The house itself need never stand empty. When the opera season is over, there can be dramatic presentations from local or touring companies: there can be ballet performances, lectures, exhibitions.

Such a city center could also work in cooperation with other city centers. Sets and scenery for operatic presentations could be exchanged; singers traded; ideas passed to and fro. All accrued moneys, above salaries and expenses, would go back into the house. All deficits—they would not be much, if the New York City Center is a representative indication—could be met by the community.

Even greater than the musical values alone, as far as the community is concerned, would be the improvement in general cultural health. Before the turn of the century, there was a prevalent idea in this country, which was still flexing its muscles, that art and music were all very well in their place, but that that place wasn't very important. Today we know differently. We know that a country's cultural well-being is tied up in its physical well-being; and that when a nation's culture is weak, there is something radically wrong with it. This country's cultural health is in fine shape right now, but it always could be better. City centers of music and art throughout the country would be a vitalizing step. But it all depends on the people.

Chicago Issue Coming

In the Nov. 1 issue the MUSICAL COURIER makes its annual bow to Chicago as one of the world's music capitals. A phenomenal amount of artistic as well as material progress has been made in the Midwestern metropolis since Mrs. O'Leary's cow kicked over a lantern to start a blaze that demolished a nineteenth century city and made way for the streamlined marvel of today. A share of the immense vitality and power of Chicago has been diverted toward musical development, which it is this publication's pleasant task to trace in these yearly issues focussed on the nation's second largest center.

ON THE COVER

A few years ago Robert Merrill was a Brooklyn schoolboy, with the dull prospect of joining his father's shoe business. Today, besides being a leading baritone at the Metropolitan Opera, he is starred on the RCA-Victor Show (Suns., 5:30 p.m., EST), heard over the coast-to-coast network of the National Broadcasting Company. This popular program is now on a concert tour which will take Merrill, the orchestra and chorus to 25 cities in 11 states in 27 days.

Merrill won his way to the Metropolitan when he appeared on the Auditions of the Air in April, 1945. This was his second appearance on that series; six years before he had entered the auditions and made so deep an impression on Wilfred Pelletier that the director gave him a re-entry. Backed by an additional six years of experience in opera and radio, he was chosen for top honors and made a brilliant debut at the Metropolitan in La Traviata in December, 1945. Concert audiences throughout the country, besides the opera, radio and recording public, hear Merrill each season. (Photo by J. Kriegsmann, N. Y.)

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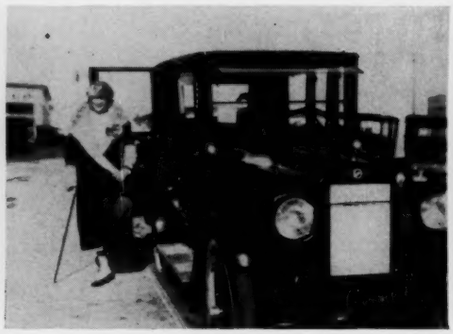
Sixty-Ninth Year
October 15, 1948

From left to right: Charles L. Wagner with Amelita Galli-Curci in the drawing room at Dapplemere—picture snapped by Homer Samuels. John



McCormack and Mr. Wagner on the portico. Mary Garden steps from her car at the Pawling RR station. A shot of house now owned by Gov. Dewey.

THE PAWLING STORY

A Slice of Americana

By MARY CRAIG

If you travel 65 miles north from New York City up the Harlem Valley, you will arrive at the little town of Pawling, the name of which is currently mentioned in national topics. It is a quiet easy-going center and the excitement swirling around it leave the place somehow curiously unaffected. Pawling has been accustomed to excitement for two hundred years and takes it easily in stride. And if neighbor Tom Dewey, as the folks call him, has been chosen as the standard bearer of one of the great political parties, good for him and "hurrah" but that's that.

It's a lovely country. Around the valley stretches a panoramic view of thrilling scenic beauty; the foothills of the Berkshires loom near; to the west are the cliffs along the Hudson; on an especially clear day and from a high point there may be an illusionary glimpse of the Catskills; to the east bulks a peculiarly shaped wedge of rock and forest rising out of the plains, and here the Governor of the State of New York and Mrs. Dewey have made their home, farmed their land and raised two sturdy young sons. The Dewey candidacy for President has caused the Kleig lights to flare and news hawks to swarm into the vicinity, and interest to quicken everywhere; but the little town for over a hundred years has maintained its level of approximately 1,600 inhabitants, 3,000 in the township, and also maintains its calm air of nothing-ever-happens-here. Underneath it, one senses that the citizens are pleased and proud that time has again paused by the spot where much past history has been recorded. Many notables have set their roots deep into Pawling and the high ground of Quaker Hill. Lowell Thomas, the radio commentator and author, has brought celebrities for his programs, and as visitors, the Nine Old Men Baseball Team, for example; some stayed to settle and renovate the ancient dwellings of Colonial days or to build new homes around the glacier-carved lakes.

"The House That John Built"

It is not basically a musical community but interest in the arts has always flourished. Perhaps the most music-impregnated home where the great stars of the lyric stage came for rest and relaxation is Dapplemere, now owned by the Deweys. The beautiful place was restored by Charles L Wagner, known today as the Dean of the Concert Managers and the name was taken from Jeffrey Farnol's story The Money Moon. However, with his customary wit, Mr. Wagner called it The House That John Built since during the time of its "face-lifting" beauty treatment the great and only John McCormack was singing to SRO audiences around the world under the Wagner management. Not only his fabulous artist roster but his own magnetic personality brought guests of international fame to visit the impresario, the list reads like a Musical Who's Who. The whole McCormack family came at apple harvest time; Galli-Curci, with her husband-accompanist Homer Samuels, Mary Garden and other luminaries lighted the scene. Alice Nielsen sang in Dutcher Hall and Maude Powell tuned her fiddle on the Hill.

Mr. Wagner tells in his inimitable way of how the paneled walls rang with brilliant singing and playing as the musicians, untrammeled by 'musts' of performance sang for sheer love of their art. The manager has an unparalled opportunity to know his people and discover latent abilities at Dapplemere, so ideally situated, with the height and view giving an out-of-this-world impression, so remote and yet so near to the metropolitan center of music. This is also a part of the Pawling atmosphere. Perhaps it was the result of observation here which aided Mr. Wagner in his rewarding managerial decisions. Maybe it was Pawling and vicinity which helped to keep him one of the most alert and resourceful men in the business. For the record, we would like to note that this 1949 is Charles L. Wagner's fortieth year as a concert manager; his tenth as an opera impresario and he is currently sending out top rank opera ensembles on tour with young, new artists having some of the potentials which distinguished the celebrated ones who came to Quaker Hill in past years.

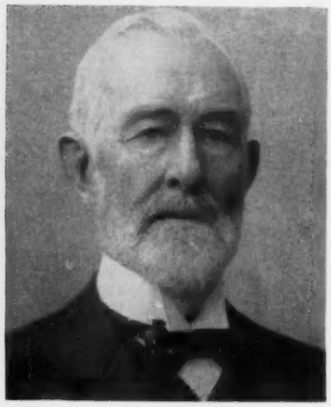
It is aptly right that Dapplemere should have come into the possession of the Deweys who are not only truly music-minded but excellently trained musicians. It is said that young Thomas Dewey, while still torn between a singing and a legal career, met his lovely Frances in the Percy Rector Stephens studios where both were pupils. His finely trained baritone voice is now a speaker's asset. On the Hill and in the village, the Governor is a popular, pleasantly reserved figure. Before the tide of publicity flooded their quiet doings, he was a part of the social life of the neighborhood; at the "Barn," the old 18th century building, which Lowell Thomas repaired and gave to the community as a meeting place, a center for lectures, musicales, square-dancing and the like. The Deweys were included in all the simple neighborhood activities, such as the funny little "Horse Show" where the youngsters tried their mounts and their mettle; the church, non-sectarian Christ Church where eminent ministers, organists and singers have offered service. Often the state's First Lady was encountered in the village shops, doing her own marketing, a kerchief tied over her curls, and chatting briskly about the effects of the prevailing weather on tomatoes or, it might be, on sinus allergies, the latter of which proves beyond question her status as a real singer! The lads of the family are now in school but vivid memories remain of the dog show when Tommy, Jr., showed his pride and dismay in his dog, Curley, who sat when she shouldn't and floundered towards her young master when she should have sat.

To relate fully the story of the town and the sporadic music events which have embellished the years, it might prove interesting to browse chronologically down one of the several fascinating bypaths of research and also to mention some of the patrons of the art who still have their homes here.

Sunday morning at Christ Church, Quaker Hill. L. to R.: John Dewey, Gov. Dewey, Dr. Ralph Lenkler, Texas-born Frances Hutt Dewey, Thomas Dewey, Jr. (Wide World Photos, Inc.)

The Village and the Oblong

Under the Royal Patents, the King's Grants ran west from the Hudson and east from the Sound; dividing lines were vague and undefined. The great landowners of New York and Connecticut alike sent their rent collectors to harass the farmers and tenants of the wilderness. Finally an agreement was reached by which a portion of the Harlem territory was ceded to New York for land along the coast. The first settlers of what later became Pawling made terms with the Delaware Indians of the powerful Iroquois Confederation for the primitive hunting and fishing lands which were the setting for many of the tales of James Fenimore Cooper—The Spy, The Deer Slayer, The Last of the Mohicans. Speculators got hold of the briary fields and tree-crowded massive eminence rising from the river edge and sold farms and home sites to members of the Society of Friends who settled Quaker Hill and gave it their name. This migration began in 1730 and the first Meeting House was built in 1742. Many of the descendants of these Quakers still retain the original holdings. At the foot of the squared-off ridge, clustered the



Hon. John B. Dutcher, first mayor of Pawling.

forge, which existed from the last of the 1600s, a few shops and the industrial beginnings of a township on what was then called the Beekman Patent, the Poughquag Purchase, or just "Old Man Beekman's Back Lot." Catherine Beekman, twice married, twice "bereft," known as the "Widder" Pawling, inherited the tract and rode periodically to collect her rents. The village took its name from her second, deceased husband, "a chap from Kingston."

Shut in by deep snows, mountains, and rocky creeks, Pawling was alive to current events then as now. News and letters (at 25 cts. per) were brought weekly by courier on foot from Bridgeport and the single street rang with the loud cry "News, News; Some Lies, Some Truths!"

There were never any Indian troubles that broke actually into open strife until the rival forces of Independence and of Royal England came together. Land trading was peaceably arranged, with the red man as usual getting the small end of the bargain. The shrewd Quakers, for example, bargained for as much land as six strong young men could walk around in one day. The Indians thought evidently that all would start at one spot, but it turned into a relay race and much was the acreage gotten that day! Though noted for peace, there was real fire smouldering underneath the surface. One of the bitterest of religious fights took place on the Hill resulting in the splitting of the Friends into Orthodox and Hicksite sects, never really reconciled.

Independence and Liberty were in the air, although the quiet Quakers of the high ground were largely unvocal, musically and politically. There is one striking story however, of how the Quaker lass, Mehitabel Wing, saved her husband from a death sentence for High Treason after the futile Prendergast Rebellion which he led against the English Rent Laws. It is also true that George Washington slept here, many nights in fact. In 1778, with the neighborhood partly Tory, half neutral, although holding to independent thought; with "Cowboys and Skinners" marauding against the few outspoken adherents of the new nation, the Commander-in-Chief established his headquarters on the Hill, set up a hospital and held, in a house still occupied today, the famous courtmartial from which General Philip Schuyler, the father-in-law of Alexander Hamilton emerged "with the highest honor." We are not informed whether or not anyone sang "Hail to the Chief."

Railroads—Surface and Underground

Skipping over the Coming of the Railroads, 1849, and the subsequent growth of industry with the loss of the wide, rich hemp fields and some of the farm crops, we reach the tragic sixties. Of course this would be an abolitionist stronghold. Somewhere close at hand ran the Underground Railroad, passing escaped black men and women on towards the Canadian border. Then came the period of the lush seventies to nineties. Mansions were built in the most luxurious taste of the Victorian Age. The noted Mizzentop Hotel, named by Admiral John L. Worden, commander of the Monitor in the battle against the Confederate Ram Merrimac, entertained 300 guests at a time plus maids, coachmen, hostlers and general entourage. Admiral Worden's home on North Quaker Hill was called Maintop. And in both places, and along the spectacular road from end to end of the Hill visitors came, musicians to perform in hotel concerts or in Dutcher Hall in the Village; the faded programs announce speakers such as Chauncey Depew and Henry Ward Beecher. About this time, General Lew Wallace wrote most of Ben Hur, that classic of the 19th century, while spending the summer on the Hill.

In Pawling itself, about 1875, John B. Dutcher built the spacious Dutcher House, which included the concert hall, a complete little theatre and cottages. Mr. Dutcher, the first mayor of Pawling, for over 45 years did constructive work for the town. The first waterworks system, the improvement of the railways, and the entertainment of New York's most distinguished citizens were only a part of his contribution. In his fine Victorian home, the traditions of hospitality and music are still carried on. Mrs. John G. Dutcher's annual musicals at Maplecroft were, until war exigencies prevented, a feature of the summer season where young artists were presented to residents of the district.

Banks and schools of the community have been since their inception of high standard. In 1908 Dr. Frederick L. Gamage established the Pawling School for boys. Fans take notice—Robert Montgomery of the cinema was once a pupil there. Utilized as a Rehabilitation Center during the war years, the school with its stately buildings has become a unit of Trinity and is now the Trinity Pawling School. During its war-service, Metropolitan Opera artists gave weekly concerts; among those most applauded were Giovanni Martinelli and Robert Weede.

The magnificent plant is a far cry from the first school set up by Dr. Jones and known as Jones Academy where in one cramped room were taught all the essentials of a high grade and college education, not only the 3 Rs but surveying, calculus, pharmacy, farming and manners for the gently bred. Alas, they seldom had even rudimentary lessons in song.

There is on the Hill a great house in a semi-Tudor style with one wing holding a few rooms of the former colonial building. This is the birthplace of Mrs. John Kerr Branch (about the seventh generation of the Akin family who gave Akin Hall to the Hill.) A lover of the arts with a home also in Firenza, Italy, she had the satisfaction of watching a young Italian protegé win an ovation at the Annual Barn concert held under the direction of Horace Johnson, former Managing Editor of the Musical Courier. The artist was Giorgio Ciompi, violinist, twice heard in Town Hall, New York, winner of the Paris Conservatory Award.

Above: At "the Barn" Quaker Hill; Lowell Thomas relates the story of mankind as illustrated by the prehistoric stones from ancient civilizations in distant lands, sent for building into the great mantle of the fireplace. Below: Giorgio Ciompi, violinist, plays at the annual concert.

"One World" in Social Relations

The social life is simple and kindly. Baptist, Methodist, Catholic and Episcopal churches segregate congregationally but not pertinently. Everyone meets at the Starlight Theatre. The habitants of the manor houses and the small modern summer places form an interchangeable flexible social group. Engineers on the trains, which have the most strident whistles ever, wait to blow for the crossing until they have passed the little half-house by the tracks where a young couple have put the new baby out to air in his crib. They are friendly people in Pawling.

But getting back to music and politics, Pawling goes its way unperturbed and unchanged through blizzards, sharp storms, financial panics, plastics, wars, elections and prima donnas. The interest is there but also the serenity. Music seems more vacational than vocational, even with the occasional artist or serious patron. One gets the feeling that to be the site of the Summer White House, maybe, will please the citizens and they will be real proud of Tom Dewey, but it won't change things much. America—it's wonderful.

Latest news of personages and artists who have appeared in the Pawling scene:

Mary Garden is now in Aberdeen, Scotland, with her mother. G.I. reports tell of her unfailing vivacity and charm, and keen interest in all that goes on musically. The great "Jawn" has departed from us, but the memory of the marvelous McCormack voice is still a criterion for judgment in the young tenor class. A book has been published about Galli-Curci and her crystalline trills and graces are pictured in descriptive phrases for aspirants to the florid song field.

Seen on Quaker Hill this summer was delightful Caroline Segrera, who so often sang informally and at The Barn for pleased audiences. Charles Wagner is currently busy with his Butterfly, Rigoletto and Romeo and Juliet touring companies, for which he has gathered some of the "cream of the crop" of young singers.

Music seems to be more than ever in the air of the village and the hill, and even the Starlight Theatre listed for its season The Only Girl, which was so well received that next year operettas will highlight the schedule formerly restricted to hits of the legitimate stage. Who knows, Isabel Jones, head of the theatre group, may next arrange grand opera.

We acknowledge with thanks the data and picture material supplied by Charles L. Wagner, New York City; Mrs. Seward T. Green, writer and lecturer who has traced and compiled the background history of the vicinity; Mrs. John Gerow Dutcher, of Pawling; Mr. Byron Parks, Quaker Hill, N. Y.

Maplecroft Farms, the former residence of Pawling's first mayor.

SOUTH AMERICA

Music Premieres and New Soloists Add Lustre to Buenos Aires Scene

Buenos Aires

By JORGE WHITE

The German series continued at the Colon with a magnificent presentation of Götterdämmerung under the baton of Erich Kleiber. The cast was headed by Kirsten Flagstad, a vocally resplendent Brünnhilde who gave restraint, dramatic power and admirable plastic movement to her portrayal. Set Svanholm's youthful interpretation of Siegfried was sung with subtlety of coloring and tragic force when required. Hans Hotter's Gunther was opulent in tone, clear in articulation and dignified in acting. Ludwig Weber's Hagen was vital, and Rose Bampton's graceful Gutrune was sensitively sung and acted. She also joined Zaira Negroni and Lidfa Kindermann as the Norns in the first act. The latter appeared also as a beautifully voiced Waltraute in her long scene with Brünnhilde. The Rhine Maidens—Mary Cherry, Mafalda Rinaldi and Negroni—were tonally accurate, which added to the exceptional level of the performance.

In a subsequent performance, Mary Cherry appeared as a visually handsome Gutrune who sang with musicianship and appealing quality of tone, and Angel Mattiello offered a vocally resonant Gunther.

Daphne Given Premiere

An all-Richard Strauss performance brought the premiere in the western hemisphere of Daphne, announced as a bucolic tragedy in one act by Joseph Gregor. It was first given in Dresden in 1938. There also was presented a new version of Le Bourgeois Gentilhomme, arranged by Otto Erhardt and Margarete Wallmann.

The Gregor poem, which evokes the mythological legend of Daphne, the nymph (personified in the shepherd Leucipus) who disdained love, and was transformed by Zeus into a laurel to escape from Apollo, lacks a sustained theatrical interest and would require the superb inspiration displayed in Electra (to mention also a Greek tragedy) to redeem the work as a whole. But the score is solidly constructed, and one can perceive passages in which the orchestration exhibits that marvelous transparency and fluidity already displayed in the first act of Arabella. The final metamorphosis is undoubtedly a page of arresting poetic beauty.

Kleiber conducted the elaborate score with skill and consideration for its poetic context. Outstanding was Rose Bampton's interpretation of the taxing title part. Beautiful to look at, she sang the exceptionally high tessitura with simplicity of delivery and smoothly flowing production. Lidja Kindermann brought dignity and tonal beauty to the part of Gea. Anton Dermota as Leucipus sang with suavity in his Colon debut. Svanholm's Apollo was histrionically and vocally magnificent. L. Weber completed the cast with brilliant singing and acting. Hector Basaldua's decor, Joseph Gielen's règie and Wallmann's impressive choreography were responsible for the gorgeous staging of the novelty.

"Gentilhomme" in New Setting

The music of Le Bourgeois Gentilhomme was originally written as a prologue for Ariadne auf Naxos and later reduced to a suite. The current arrangement by Dr. Erhardt provides an agreeable series of tableaux well adapted to the generally sparkling score and the Moliére comedy.

Felipe Romito's intelligent portrayal of M. Jourdain, and the ballet corps, headed by Maria Ruanova as Lucila, gave a spirited interpretation of the work. Basaldua's sets were appropriately styled and colored.

An all-ballet program opened with a revival of La Valse, one of the best dances presented by Wallmann at the Colon. It was followed by the Trittico Botticeliano, with music by Ottorino Respighi, in which Wallmann has artistically "vivified" three paintings by Sandro Botticelli with pantomime movements. Less successful was her choreography for the Stravinsky ballet Jeux de cartes.

Ann Istomina, Estela Deporte, Olga Ferri, Ada Kristel, Maris Delia Garcia, Esmeralda Agoglia, Alba Aranova, Adela Adamova, Ciro Figueroa, Jorge Tomin, Adriano Vitale, Wasil Tupin and Enrique Lommi excelled in the numerous leading parts of the three works. Hector Basaldua's beautiful costumes for the Jeux de cartes were outstanding.

MIRIAM WINSLOW'S NEW BALLET, a scene from Salut au monde, with music by Jess Meeker premiered in Buenos Aires. (Photo by Thorlichen.)

More Premieres

The Asociación Wagneriana and the Asociación Amigos de la Musica presented at the Astral Theatre the local premiere of Le pauvre matelot, announced as a "complainte" in three acts by Jean Cocteau with music by Darius Milhaud; also Angelique, a comic farce in one act with libretto by Nino and music by Jacques Ibert, the noted French composer, who came from Paris for this occasion.

The Milhaud work is a subtle atmospheric painting of grim despair. In striking contrast, the Ibert opera presents a light, humorous and generally inspired score well adapted by the crazy plot. The same singers skilfully performed music of such opposite character. Rene Mazella sang with tonal accuracy and Gallic charm. Jacques Hibert, Angel Mattiello and others acquitted themselves creditably. Ibert conducted in colorful style.

De Sabata Conducts

The Wagneriana presented the noted Italian conductor Victor de Sabata in a series of concerts at the Grand Rex. As a whole the newcomer's conducting was in a highly theatrical and conventional manner, but he galvanized the orchestra into sweeping and polished performances, even if one can quarrel with details of the interpretations here and there. I was unfortunately ill and unable to attend the initial concert, announced as a "Wagner Festival," which included the Overture to Die Meistersinger, the Siegfried Idyll, the Good Friday Spell from Parsifal, and the Ride of the Valkyries, the Funeral March from Götterdämmerung, and the Prelude and Love Death from Tristan and Isolde—a program which called for climax after climax.

The second concert opened with the Bach Third Brandenburg Concerto, followed by a rather personal reading of Beethoven's Pastoral Symphony. The Escenas Argentinas by Lopez Buchardo had a pleasant and spirited performance, while the Marinesca e Baccanale by the Italian composer Giorgio Ghedini were given with rhythmic strength and ferocity. A brilliant and warmly felt reading of the Verdi Overture to I Vespri Siciliani proved the conductor's ability to extract the essence of various musical styles.

The third concert brought a rather pompous version of the Rossini Overture to La Gazza Ladra, followed by an illuminating performance of the Cesar Franck Symphony. The suite La Giara by Alfredo Casella, and a novelty named Nyar Este by Zoltan Kodaly, came forth with fine shadings and a wealth of feeling. However, the following offering, the Bolero by Ravel, was not convincing.

A further Beethoven Festival included a truly beautiful projection of the Eighth Symphony and a reverent interpretation of the Ninth.

Spiller Directs Chamber Music

The Asociación Amigos de la Musica presented by the Odeon Theatre a varied and selected series of concerts of chamber music under the direction of Ljerko Spiller.

Of interest were the performances of Les Iluminations by Benjamin Britten; a Concerto in D by Stravinsky; the Third Concerto for Cello and Orchestra by Philip Emanuel Bach (with Gaspar Cassado as soloist); the Kammermusik No. 3 by Paul Hindemith, for cello and small orchestra; the Divertimento for strings by Bela Bartok; the Concerto for flute and orchestra by Joseph Haydn (with Marcel Moyse as soloist); the Concerto for flute, violin, and orchestra by Bohuslav Martinu, with Blanche Honegger Moyse as violin soloist and Marcel Moyse as solo flutist.

The same series further included a Mozart Festival with Claudio Arrau as soloist in the Concerto in B flat (K. 450). A concert was conducted by Herman Scherchen; and a final concert was conducted by Jacques Ibert, who offered his Capriccio, a Divertissement and a Concerto for saxophone and chamber orchestra besides Francis Poulenc's Deux Marches et un intermede, and the Sinfonietta for String Orchestra (Op. 52) by Albert Moussel.

Gieseking Plays

Walter Gieseking's first Buenos Aires appearances featured a memorable series of seven concerts offered at the Colon before capacity audiences. The initial recital opened with a superbly sensitive exposition of the Mozart Sonata in A major (K. 331), which provided an occasion for playing of notable refinement and innate musicality. This was followed by the Beethoven Sonata in E (Op. 109), the Schumann Symphonic Etudes, and short works by Casella, Debussy and Ravel. In a further concert, the Debussy Twelve Preludes, played with an endless variety of shadings and nuances, were an unforgettable experience.

A farewell appearance at the Grand Rex brought the Mozart Concerto in E flat major (K. 271) performed with joyous abandon and marvelous flexibility, followed by a personal but dignified performance of the Becthoven Concerto No. 4 and a magnificent interpretation of the Grieg Concerto. Robert Kinski was the able orchestral leader.

Soloists in Action

Sigi Weissenberg, a young Bulgarian pianis,t impressed as a technician of more than usual brilliancy and a performer of much force and vitality. A concert with orchestra offered under the baton of Kinski comprised Mozart's Concerto in A (K. 488), Chopin's Concerto No. 1 and Rachmaninoff's Concerto No. 2.

Bernard Michelin, French cellist, appeared at the Colon with success. A Pergolesi suite was followed by Sonatas by Beethoven and Boccherini, and several minor scores by Blainville, Granados, Saint-Saens and Fauré in which the vibrant tone, impressive attack and appropriate style were beautifully in evidence. Nicolas Astrindis was the piano accompanist.

Abel Mus, Spanish violinist, won estimation at his debut with a program which listed a Handel Sonata, the Chaconne by Bach, and Mozart's Concerto No. 4 as major works, all performed with smooth tone, fluent technic and musicianship.

Los Chavalillos (Rosario y Antonio) appeared with great success at the Colon and the Municipal Theatres. The masterful castaneting, a wealth of grace and dashing rhythm electrified the capacity audiences.

Miriam Winslow Acclaimed

Miriam Winslow, North American danseuse, needs no introduction for Musical Courier readers, but it is necessary to emphasize the admirable achievements accomplished with her local company, which is lucky to be headed by such an artist. The Winslow choreographies are brief and expressive glimpses conceived with noble and at times severe resources, never searching for easy success. The technique centers around beauty of movement, pantomime and expressive hand posturings.

The varied spectacles which were presented invariably proclaimed the excellence of the ensemble. Of special interest were the choreographies for Ravel's Valses Nobles et Sentimentales, the new ballet Salut au monde with music by Meeker, Miss Winslow's solo appearance in Le mal qu'ils mon fait with music by Campbell, besides Sport with music by Strauss and Rhapsody (Brahms) conceived for the male dancers.

Grand Opera in Mexico

A four-week season of grand opera, sponsored by the Institute of Fine Arts of Mexico, began at the Palace of Fine Arts in Mexico City on September 23 with a presentation of Mefistofeles, by Boito. The season will also feature Verdi's "La Traviata," Bizet's "Carmen," Gluck's "Orpheus" and three one-act operas of Jose Pablo Moncayo, Luis Sandi, and Eduardo Hernandez Moncada, commissioned by the Institute. Carlos Chavez, eminent Mexican conductor and composer, is Director General of the Institute of Fine Arts.

Three Nov. Concerts for Lecuona

Ernesto Lecuona will appear with a company of Latin-American artists in concerts in Carnegie Hall, New York, Nov. 20; Constitution Hall, Washington, Nov. 23; and the Academy of Music, Philadelphia, Nov. 23. With the Latin-American composer and pianist will be America Crespo, Cuban soprano making her American debut; Martha Perez, Cuban mezzo-soprano; Rene Castellar, tenor; and "Bola de Nieve" (Snow-Ball), pianist-singer. These concerts are a sort of preview of Lecuona's forthcoming first American tour.

La Scala Lists Premieres, Anniversary Observances

MILAN.—La Scala's autumn symphony season begins on Oct. 17, with Bernardino Molinari conducting the opening. Scheduled in this season are the world premiere of Stravinsky's Mass, conducted by Ernst Ansermet, and a group of Vivaldi's unedited symphonies.

The winter opera sequence opens Dec. 26. La Favorita is among the operas chosen for performance. During this season, Cimarosa's 200th birth anniversary will be observed by the presentation of his Il Matrimonio Segreto. Wolf-Ferrari's le Donne Curiose will be performed to commemorate his death a year ago.

Autumn Opera Casts

During the autumn opera season, which closes on Oct. 16, following performances and casts were included in the schedule: Sept. 15, Louise, conducted by Franco Capuana, with Oneilia Fineschi (Louise), Francesco Albanese (Julien), Vittoria Palombini (The Mother), Tanchedi Pasero (The Father).

Sept. 21, Andrea Chenier, Angelo Questa conducting, with Renata Tebaldi (Maddalena), Mirto Picchi (Andrea), Enzo Mascherini (Gerard).

Oct. 5, Werther, directed by Jonel Perlea, with Giulietta Simionato (Carlotta), Dora Gatta (Sofia), Giacinto Prandelli (Werther), Piero Campolonghi (Alberto).

Oct. 6, Tosca, Angelo Questa, conductor, with Franca Sacchi (Tosca), Mario Filippeschi (Cavaradossi), Giuseppe Taddei (Scarpia).

Oct. 12, L'Amore dei Tre Re, Franco Capuana, conductor, new setting by Felice Casorati, stage director Sem Bonelli. Cast, Clara Petrella (Fiora), Francesco Albanese (Avito), Francesco Guarrera (Manfredo), Nicola Rossi Lemeni (Archibaldo).

Toscanini conducted a symphony concert on Sept. 16 for the benefit of La Scala Orchestra, giving his services free. Oct. 4, the orchestra and choir of the Salzburg Mozarteum performed the Bach St. John's Passion, conducted by Hermann von Schmeidel.

La Favorita Heard

Observing the centenary of Donizetti's death, La Scala presented on Sept. 30 and Oct. 2 performances of La Favorita, conducted by Franco Capuanana in the Teatro Donizetti at Bergamo. In the cast were Giulietta Simionato (Leonora), Gianni Poggi (Fernando), Carlo Tagliabue (Alfonso), Cesare Siopi (Don Gasparo). There were new settings by Alexandre Benois, Vittore Veneziani directed the chorus, and Ugo Dell'Ara was responsible for the choreography.

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Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

Prague Announces International Violin Contest

The international violin contest for the Jan Kubelik Prize will be held in Prague, May 18-28, 1949, during the International Music Festival scheduled for May 14 to June 4. Violinists of all nations are invited to participate. Among specifications are age—entrant must be at least 15 but not more than 30 years old on Feb. 28, 1949; contestants must register by letter addressed to Office of the International Music Festival, Dum umelcu, Alsovo Nabrezi, Praha I, Czechoslovakia, before Feb. 28, 1949. An entrance fee of about $6.00 is required. Contestants must pass elementary tests by playing Bach's Prelude in E major of the Sixth Sonata for Violin Solo, or the Chaconne for violin alone, or one of the Fugues of the sonatas for violin alone; the first movement of the Mozart Violin Concerto in A major with the cadenza by Jan Kubelik; and a piece of the contestant's own choice. Those who pass the elementary test must play in the finals two Paganini Caprices (contestant's choice); Smetana's Duo for violin and piano "From the Home," second part G minor; and any concerto for violin of the standard repertoire. Those chosen from the finalists will compete again for the prize.

Further information may be secured from the address given for the registry.

Vienna Staatsoper to Tour

VIENNA.—Tradition was broken in Milan when Director Labroca of La Scala invited the Staatsoper company to give a performance in the Italian opera house this Christmas of Mozart's Nozze di Figaro in the new version first presented at the Salzburg Festival. The Staatsoper troupe returns also to La Scala in April to give Die Walkuere. Arrangements were made by Dr. Egon Hilbert, director of the Austrian Federal Theatres.

The Staatsoper will also visit Holland and Belgium during June, 1949, giving Don Giovanni and Salome in Amsterdam and The Hague, followed by concerts by the Vienna Philharmonic. The opera company will go from the Netherlands to Brussels and Antwerp.

Announcement comes from the Vienna Philharmonic that Dr. Wilhelm Furtwaengler will again head that orchestra for the coming season.

Beecham and Cherniavsky At Capetown

CAPETOWN, SOUTH AFRICA.—Sir Thomas Beecham's second and final concert here, with Mischel Cherniavsky as soloist in the Haydn Cello Concerto in D, drew a thronging audience, which applauded long and enthusiastically. Mr. Cherniavsky and Sir Thomas had appeared together on other concerts during the British conductor's South African tour.

Two for Metropolitan Opera

Fritz Reiner has been engaged by the Metropolitan Opera for 1948-49, according to announcement by Edward Johnson, General Manager. From 1938 until recently Mr. Reiner was conductor of the Pittsburgh Symphony. Since his debut in this country as conductor of the Cincinnati Symphony in 1922, Mr. Reiner has appeared as guest conductor with practically every leading American orchestra and has directed operatic performances of both the San Francisco and the Chicago Opera Companies.

Soon after the announcement about Mr. Reiner, Mr. Johnson added that Italo Tajo, Italian bass-baritone, has been engaged for the coming season at the Metropolitan. Mr. Tajo has sung in the leading opera houses of Italy and at the Glyndebourne Opera Festival in England. His latest film, Faust, in which he plays Mephistopheles, has a sound track in Italian, French and English. It will be released in America soon. The basso is now appearing with the San Francisco Opera and is scheduled for a concert tour of the west this fall.

INES CARRILLO

Brilliant Young Argentine Pianist

who has been widely acclaimed in the capital cities of Europe and is leaving for the Continent again in November for another climactic tour.

LONDON: "astonished the audience with her keyboard power . . . applies great fortissimos and pulsates masses of chords without slackening or thundering . . . held people spellbound."

ROME: "an excellent, pearl-like technique, great sensibility and an intense artistic temperament . . . played with delicacy and finesse . . . technical assurance and full understanding . . ."

BRUSSELS: "masterly skill and impeccable musicality . . . clarity and precision of playing . . . more than a virtuoso but a real artist . . . sober and expressive talent . . ."

ZURICH: "an experienced and precise technique . . . natural vividness, well-balanced shading . . . has sharp rhythm and clear thematic lines . . . the rich program a tour de force . . ."

AMSTERDAM: "wonderful and admirable piano recital . . . seems possessed of genius . . . great feeling for structure and phrasing . . . exceptional clearness held our attention . . . hands have airy flexibility . . ."

THE HAGUE: "warm, vibrating musical feeling . . . brings a new tone to the piano . . . impressive personality . . . impeccable good taste in original playing . . . tense rhythms and sensitive dynamics . . ."

STOCKHOLM: "full, rich tone . . . has real musical élan . . . immediately fascinated by her sparkling interpretations . . . rare rhythmical vitality . . . technically very advanced . . ."

COPENHAGEN: "controls her instrument with complete mastery . . . radiated a devilish temperament . . . dazzling ability . . . charming and spirited artist . . . pianist of considerable stature . . ."

ABC Premieres New Musical Series

By WILLIAM A. TAYLOR, *Radio Editor*

WILLIAM A. TAYLOR, Radio Editor of Musical Courier, and Dr. FRANK BLACK, maestro of the new ABC music program, Carnegie Hall, congratulating JOHN CHARLES THOMAS on his successful appearance as guest soloist at a buffet-supper party celebrating the premiere at the Sherry-Netherlands Hotel, New York, following the broadcast.

The American Broadcasting Company's new weekly musical series, Carnegie Hall (WJZ, Suns., 7:30 to 8:00 p.m., EST), presenting Dr. Frank Black and his concert orchestra and noted soloists, made an auspicious debut on Sept. 26, from the stage of Carnegie Hall, New York, before an invited audience. Sponsored by the American Oil Company, the series is designed to program familiar and classical numbers, stressing musical Americana, commemorating events in American history and high-lighting the ideals, customs and opportunities of our country.

The initial broadcast achieved the endeavor of its producers in dedication to our American heritage, although the script for this phase of the program was on the pedantic side. Musically, the show is above average. John Charles Thomas, the first soloist, was in excellent voice, and the orchestra under Dr. Frank Black, played with distinction. In commemoration of Bill of Rights Day, the orchestra performed Morton Gould's arrangement of Yankee Doodle Dandy and the same composer's American Salute; Hoedown from Aaron Copland's ballet-suite, Rodeo; and the hymn, America, the Beautiful. Mr. Thomas sang three numbers especially associated with him, David Guion's Home on the Range, Ole Man River from Jerome Kern's Showboat, and Manna-Zucca's I Love Life. C. H. Wagner, president of the American Oil Company, made a dedicatory address, emphasizing the American Way of Life.

Rise Stevens, mezzo-soprano, of the Metropoltian Opera, was soloist in the second broadcast, Oct. 3; Nino Martini, also of the Metropolitan, was guest artist, Oct. 10, and those on subsequent programs will include Gladys Swarthout, Susan Reed, Jan Peerce, Richard Bonelli, Lily Pons, Robert Weede, Patrice Munsel, Mimi Benzell, Felix Knight, Leonard Warren, Albert Spalding, Eugene List, Lawrence Tibbett, Frederick Jagel and John Feeney. Gene Hamilton is the announcer-commentator-director and Robert Swan is the producer.

Merrill and RCA-Victor Show to Tour

The RCA-Victor Show, Music America Loves Best (NBC, Suns., 5:30 p.m., EST), starring Robert Merrill, Metropolitan Opera baritone, launched a whirlwind concert tour on Oct. 18 that will take Merrill, conductor-arranger, Russ Case, the RCA-Victor orchestra and mixed chorus to 25 cities in eleven states in 27 days.

The tour will begin with a concert in White Plains, N. Y., and in the succeeding 26 days will visit major cities in Pennsylvania, Ohio, Michigan, Missouri, Iowa, Illinois, Indiana, Wisconsin, Kentucky, West Virginia, and New York. As with the broadcast programs, the music selected for the concert tour will be based on popular demand, as measured by the RCA-Victor record sales and request letters mailed to the program. The Sunday broadcasts will be continued during the tour, originating from Detroit, on Oct. 24, Chicago on Oct. 31, and Cincinnati on Nov. 7. The program's popular narrator of music tales, Johnny Victor, will be heard on these out-of-town broadcasts by means of a cut-in from New York.

To promote local interest in the concert tour, the RCA-Victor Sunday broadcasts will employ a local cut-in announcement in each city on the itinerary for two weeks prior to the show's concert appearance.

Toronto Composer Wins Award

John J. Weinsweig, 35-year-old Canadian composer, member of the faculty of the Toronto Royal Conservatory of Music, has been awarded second prize in the chamber music category of the Olympic Games musical competition for his composition Divertiment for Solo Flute and Strings. No award was made for first prize. Third prize went to an Italian composer.

In honor of the event, the Canadian Broadcasting Corporation presented a special half-hour broadcast of Mr. Weinsweig's music, which he conducted. The prize-winning score was played by the Toronto Symphony last fall, and has been presented in Melbourne and Rio de Janeiro.

Weinsweig's work was one of the nine submitted by Canada through the Canadian Arts Council, which was responsible for sending Canadian music and art to the Olympics. It is the first time Canada has entered the music competition. Two other works by the composer, Interlude to an Artist's Life and Music for Radio Number One, have been recorded by CBC for distribution abroad in albums of Canadian music.

Toscanini Resumes This Month

Arturo Toscanini will return to the podium of the NBC Symphony Orchestra on Saturday, Oct. 23 (NBC, 6:30 p.m., EST) with Vladimir Horowitz as first guest soloist of the 1948-49 season. The broadcast will mark the maestro's eleventh full season as director of the NBC Symphony. Toscanini will conduct sixteen concerts to be aired from Oct. 23 through Dec. 11 and Feb. 12 through April 2. Guest conductors announced to take over during Toscanini's absence are Ernest Ansermet, who will direct four concerts, Dec. 18 through Jan. 8, and Guido Cantelli, Jan. 15 through Feb. 5. Mr. Ansermet is appearing for the second season as guest conductor, while Mr. Cantelli, the 28-year-old Italian discovery of Toscanini and NBC's general music director, Samuel Chotzinoff, makes his American debut this winter.

Among highlights of the season so far scheduled is a six-weeks' cycle of Brahms' music during the first six Toscanini concerts. Also scheduled for Toscanini later in the season is a presentation of Verdi's opera, Falstaff. Another opera may be presented at the close of the first series of concerts by Toscanini.

Television plans for the concerts await Toscanini's return from Italy about the middle of October.

Levin's Work Premiered

A symphonic suite, dedicated to the memory of Babe Ruth, composed by Sylvan Levin, music director of WOR, was given its world premiere on that station on Sunday, Oct. 3 (2 p.m., EST), on the eve of the opening of the 1948 World Series which began Oct. 6. The work was written in five movements with a narration by WOR's sports expert, Stan Lomax, each marking a milestone in Ruth's life.

Metropolitan Auditions Return

The Metropolitan Opera Auditions of the Air (WJZ-ABC, Suns., 4:30 p.m., EST) began its second consecutive year over the American Broadcasting Company's network under the sponsorship of the Farnsworth Television and Radio Corporation on Oct. 17. The auditions heard on the initial broadcast were Joan Francis, soprano, and Frank Edwinn, basso.

RADIO NOTEBOOK

ARTHUR FIEDLER, Boston Pops maestro, who, it is rumored, is set to take on the RCA-Victor Show with ROBERT MERRILL the first of the year, made his debut as a classical disc jockey, Oct. 1, in a Boston airer titled, Classroom Classics (Frids., 9:45 a.m., EST) as part of the Listen and Learn series relayed to classroom via WBZ-WBZ-FM. Program long a top school-room series in the area. . . . Featured work on the NBC Symphony broadcast, Oct. 2, was the American premiere of HILDING ROSENBERG's, Orpheus in Town, directed by guest conductor MILTON KATIMS. . . . Entire recording of Debussy's PELLEAS and MELISANDE, played on two successive Sundays, Oct. 3, 10, via WQXR's The Opera House series. The airing marked the first complete recording of the opera, and was performed over the station by special arrangement with the publishers. . . . The history of the violin was told in an intriguing tale on WMCA's program for children, Musicland, Oct. 3 (Suns., 8:30 p.m., EST). The "wonderful violin" was played by MISCHA MISCHAKOFF, the first violinist of the NBC-Orchestra, under the baton of TOSCANINI. There should be more children's programs of this type on the air. . . . With the Oct. 3 broadcast, the CBS Prudential Family Hour, for seven years one of the outstanding good music series on the air, forsook music for a new dramatic titled, FAMILY HOUR OF STARS. . . . DIANA SHORE and JANE POWELL co-starred with GORDON MACRAE in a radio version of Good News on the premiere ABC broadcast of the Railroad Hour, Oct. 4 (WJZ, 8:00 p.m., EST). The new series will program musical comedy successes and light opera classics, featuring top-name guest stars each week. . . . EVA DE LUCA, soprano, and JOHN BROWNLEE, Met. Opera baritone, were interviewed on WOR's series, Luncheon at Sardi's, Oct. 5. . . . MIMI BENZELL, Met. Opera soprano, made a guest appearance on Off the Record, a new television comedy series aired by the Du Mont Television network on Oct. 5. . . .

BASIL RATHBONE, radio's Sherlock Holmes, watches daughter, Cynthia, examine her father's recently issued Columbia Long-Playing Microgroove recording of Treasure Island, while Mr. Rathbone shows off its fine points to Cynthia and MISHEL PIASTRO, conductor of the Longines Symphonette, whose new program "Festival of Song" is heard over CBS every Sunday afternoon.

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Little Church Around the Corner Celebrates It's 100th Birthday

By LEON CARSON

Standing serenely apart in its lovely garden on East 29th Street just off Fifth Avenue, the famous Little Church Around the Corner continues young in heart and activities at this time of its 100th birthday. The garden is entered through the quaint lich-gate, one of the few in this country. The interior is enriched with exquisite windows, carvings and paintings. Special features are the beautiful Brides' Altar in the Chapel of the Holy Family, St. Joseph's Mortuary Chapel and the Victory Shrine.

The first Episcopal Church in the country to be named the Church of the Transfiguration, the parish was founded on the first Sunday in October, 1848. The church was consecrated on its present site in 1850.

This historic incident which gave the church its beloved name of "the Little Church Around the Corner" is commemorated in its unique memorial window to Joseph Jefferson, distinguished actor of an earlier generation, which was given by the Episcopal Actors' Guild. The incident concerned George Holland, English actor, who died in 1870. Joseph Jefferson, warm friend of Holland, asked the minister of a nearby church on Madison Avenue (no longer standing) and where the Holland children attended Sunday School, to take the funeral. The minister, with the prejudice of his day against the theatre, refused but added that there was "a little Church around the corner where they did that kind of thing." Whereupon Jefferson uttered his immortal benediction, "God bless the 'little Church around the corner'!" and hurried there. The Rev. Dr. George Hendric Houghton, founder and first rector, at once agreed to hold the funeral service at his Church.

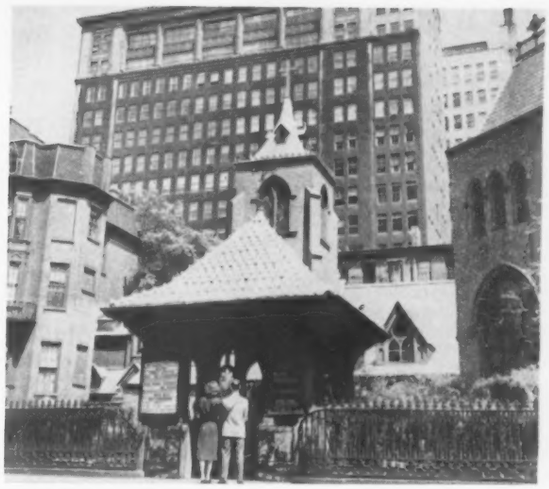
The Rev. Randolph Ray, D.D., the Rector for the past 25 years, is the third in the century. The second, his predecessor, was the Rev. Dr. George Clarke Houghton, nephew of the founder. Dr. Ray's motto is: "The Church where prejudices are forgotten." His recent book, Marriage is a Serious Business, recounts many of his experiences as friend and counselor to thousands of persons coming to him for advice before or after marriage. Since the first bride knelt before the altar in 1850, 75,000 ceremonies have been performed at the Little Church, and of these 50,000 have taken place during Dr. Ray's quarter-century.

"The Family of the Little Church Around the Corner," organized in 1930, has a membership of 50,000 brides and their friends. To each bride Dr. Ray sends a personal note of well-wishing on her wedding anniversary each year.

Active contact with the theatrical profession is maintained by the Little Church through the Episcopal Actors' Guild, itself 25 years old this year, with its national headquarters in the raftered Guild Hall of the Church. Dr. Ray is the Warden, and Vinton Freedley, well-known producer and a vestryman of the Little Church Around the Corner, is the President.

A Festival Service observing the centennial was held on Sunday morning, Oct. 10. A feature of this service was the singing for the first time of the Centennial anthem composed by Franklin L. Coates, A.A.G.O., L.T.C.L., who has served as the inspiring and efficient organist and choirmaster for the past 17 years—with text from Psalm 84, "How amiable are thy tabernacles, O Lord of hosts!"

The choir of men and boys are trained in modern and ancient music, and are considered especially able in their rendering of Gregorian Plainchant, of which Mr. Coates made a special study at Solesmes Abbey in France. As an additional feature of the Centennial observance the choir has sung for recordings by Columbia Records, popular hymns, anthems both choral and solo, accompanied by Mr. Coates. An album will be released sometime in November, the first recordings of this famous choir.



THE LITTLE CHURCH AROUND THE CORNER

Heard Down the Aisle

One of the most important phases of the church service, where the employment of the liturgy is more or less dominant, is the art of intoning. Although there are supposed to be numerous authorized sources for the preparation of the clergy in this particular respect, it is a rarity to find a church service where the intoning clergy project successfully their message from the word of God to the worshipper in the pew. One wonders at the frequent word and phrase distortion and the apparent carelessness of generally blurred delivery.

After all, this art is a matter of coordinative speech and the sounding of musical notes, of vocal accoustics and physiology. It must be admitted that primarily the average clergyman is not blessed with an outstanding singing equipment. This being the case then, there is every reason why the basic fundamentals of vocal production should be instilled into and understood by the practising clergyman. For many clergymen not only a careful study of the functioning of the singing voice is recommended but also the procedure of putting the spoken word into song. The realization on the part of the intoner of the power and richness of pure vowel utterance, combined with the ability to send out correctly pitched, distinct syllable sounds, should bring into being a live, inner and sacred meaning of the chant, the response, the introit. It should also make for grateful understanding by the worshipper seated along either side of the aisles of the nave. All this clearness of tonal and dictional delivery would be expected of a singer: as much or more is expected of the intoning clergy.

Surely, the clergyman and the solo singer have much in common. We submit that if a clergyman is to be successful in the conduct of a liturgical service, he must move his hearers as deeply as possible through the foregoing medium. "Then," as Harry Plunkett Greene in his splendid book on Interpretation in Song so neatly puts it, "with his (the clergyman's) diction pure and his intoning speech in song, his life will begin afresh. The voice that was his enemy will suddenly be his friend; the voice that was beautiful before will take on new colours: the big congregation that he could not hold will suddenly thrill his magnetic senses with its sympathy. Its every member will at last hear him, understand him and respond to him."

The great Phillips Brooks, of famed Trinity Church in Boston, understood this. Even at the zenith of his glory, he spent much time in careful study of the musical and dictional art of conveying distinctly to his listeners every syllable of his message.

Choir Notes

Clarence Snyder, organist and choirmaster of the First Congregational Church, Montclair, N. J., presented Mendelssohn's The Hymn of Praise on Oct. 10. His well trained choir of 30 voices was assisted by Lura Stover, soprano, and Willard Young, tenor, guests soloists.

Homer Humphrey assumed his new duties as organist and choirmaster at the Church of the Covenant, Boston, in September. Mr. Humphrey is well known throughout the musical world as a recitalist, composer and choir director. He is a past-dean of the Massachusetts Chapter, A.G.O.

W. Richard Weagley, director of music at the Riverside Church, New York, announces that during the coming musical season works by Honegger, Kodaly, Bax, Milhaud, Szymanowski and Milford will be presented.

Another record for long service has been established by David A. Pressley at the Washington Street Methodist Church of Columbia, S. C., who has served this church fifty-one years as organist and choirmaster.

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THE DANCE

Wide Variety of Programs Offered

By ROSALYN KROKOVER, *Dance Editor*

The first two weeks of the dance season held true to form by making all interested parties dash madly back and forth from the New York City Center to the Metropolitan Opera House. For while the International Dance Festival Commemorating New York City's Golden Anniversary (which turned out to be mostly the Paris Opera Ballet struggling valiantly against spacial and special odds) was carrying on at the City Center, the Ballet Russe de Monte Carlo was merrily celebrating its tenth anniversary in the comforts of the Metropolitan Opera House.

New Ballet by Boris

There were many things to admire about Quelques Fleurs, the new ballet by Ruthanna Boris which received its premiere by the Ballet Russe on Sept. 30. Not the least of this admiration developed from the rumors that a certain perfume manufacturer engaged in releasing a scent called—of all things—Quelques Fleurs—had subsidized the performance. This union of commerce and art, if true, was handled with consummate good taste. No sandwich men paraded the stage calling attention to their sponsor's product; and even the libretto itself had only a subtle fragrance. Indeed, it was a testimonial in reverse: woman does *not* get her man.

The plot, as such, is subtitled A Legend of Villa Caretto. Music by Auber (compiled by Harry G. Schumer); scenery, costumes and lighting by Robert Davison; choreography, of course, by Ruthanna Boris. An eight-line poem on the program gave the pertinent hints. (This curious poem, by the way, a mixture of Elizabethen "fourteeners" and Kiplingesque rhythms, remains anonymous. Was it written by Miss Boris?) To summarize briefly, woman loves man. Man pays no mind. Woman gets alchemist to distill her with a rare and choice blend of perfume, designed to attract any man of mere blood and bones. The perfume works only too well; man chases the elusive scent, entirely forgetting the woman in question.

This may not sound like much to work on, and it easily could have degenerated into burlesque or obviously hammed humor. It is to Miss Boris' credit that she has composed a ballet of real lyric invention, of humor that does not spurt all over the stage, and of consecutive choreographic flow. It is no deep and unyielding masterpiece; but, then again, it was never meant to be. Within its slight framework it is entirely successful, which is more than can be said of the majority of present-day stillborn attempts that struggle with universal problems.

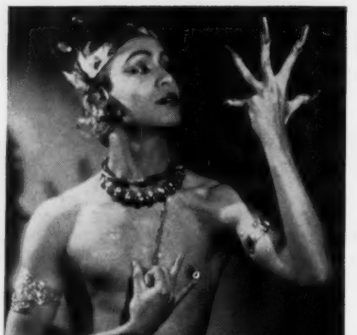
The action itself may be set in renaissance times, but Miss Boris' treatment keeps away from archaisms. The Auber score probably would have seen to that in any case. There are some excellent group movements, a superb solo by the leading lady, and a series of dances by the Three Fragrant Ladies that are fine conceptions in the traditional idiom. The drama and emotions in the story are treated always in terms of pure classic dance. That, in this opinion, is what especially distinguishes Quelques Fleurs—the lack of cheap devices, the presence of consecutive flow, the prevailing lyricism the thorough knowledge of ballet tradition. Considering that this is only Miss Boris' second ballet, one can look confidently toward the time when experience and more confidence will produce works with the same knowledge and integrity but with a more personal, subjective style.

All of the dancers did excellent work Mary Ellen Moylan (the countess) and Leon Danielian (the young man of fashion) had the leading parts, Frank Hobi was the alchemist, and the three fragrant distillations were Yvonne Chouteau, Gertrude Tyven, and Patricia Wilde. Valrene Tweedie, George Verdak, Irma Sandre, Gilbert Reed, Sonia Taanila, Luis Trapaga, Edwina Fontaine, Job Sanders, Ann Barlow and Moussia Larkina also were in the cast. It is hard to see how their work could have been improved.

Paris Opera Ballet Opens

Following the elaborate formal welcome that was extended to our French guests on Sept. 21, the company offered eleven performances containing some twelve ballets new to New York. The general scheme was to give each program twice. For the record, the following ballets were presented—Castor et Pollux, Les Mirages, Suite en Blanc, The Knight and the Maiden, Istar, Salade, Pavane, La Peri, Gala Evening, Elvire, Punch and the Cop, and Divertissement. All of the ballets were choreographed by Serge Lifar with the exception of Gala Evening, Crystal Palace, Elvire, and Castor and Pollux. Gala Evening is the work of Leo Staats, Crystal Palace is by Balanchine, and the other two are by Albert Aveline, Lifar's assistant.

Unfortunately the choreographic merits of the works do not warrant detailed discussion. Lifar's pieces show no originality, little imagination and a lack of dramatic continuity. While it is true that the stage was about one-quarter of the size of the Paris Opera stage, for which the ballets were designed, and many last minute physical changes were required (two ballets originally scheduled—The Two Pigeons and La Peri—were impossible to present), enough of the original intention was apparent to allow one to visualize what it might have been in the proper setting. With the most generous stretch of the imagination the over-all picture still remains dismal. The costumes, generally lacked taste and there were enough plumes and feathers used indiscriminately to decorate all the nightclubs and music halls of both New York and Paris in many years to come. At times the men were so unbecomingly dressed that even a combination of every great male dancer who ever lived could not overcome the handicap.



RAM GOPAL
and his Hindu Ballet opened at the Century Theater Oct. 13 where 15 performances are being given in 12 days.

Yvette Chauvire, though, the leading dancer of the company, is as finished a ballerina as one is likely to see. She is not only beautiful to look at but dances with apparent ease and fluidity. She has enough dramatic power to make the most feeble material convincing. Michel Renault, who danced most of the leading roles, is undoubtedly an accomplished dancer, though he is much too audience conscious for his own and everyone else's good. Alexandre Kalioujny is one of the most promising dancers seen here in a long time, and with proper coaching and intelligent choreography should be one of the great dancers of his generation. His elevation, turns and beats were phenomenal, and he has a nice natural line. Other dancers of ability were Micheline Bardin, Christianne Vaussard, and Jacqueline Moreau.

Weidman and His Dance Theater

The lone American representative in the International Dance Festival was Charles Weidman on Sept. 27. With his Dance Theater Company headed by Nadine Gae, Beatrice Seckler, Betty Osgood and Peter Hamilton five popular works from the repertoire—And Daddy Was a Fireman, A House Divided, Flickers, Lynchtown and James Thurber's Fables of Our Time—were presented. All received first-rate performances. A House Divided has been revised since it was given here last spring and in the process was much improved. The dance of a slave has been interpolated and it was strikingly interpreted by Nadine Gae. It provided a nice touch and gave a needed lift to the work as a whole. Freda Miller was the musical director and Ada Reif assisted at the piano.

Gopal from India

Ram Gopal who has not been seen here for ten years made his first appearance with his Hindu Ballet on Oct. 1. As the Paris Ballet was here under the auspices of the French Foreign Ministry and the Ambassador of France, the Gopal group came under the auspices of the Government of India.

Gopal has surrounded himself with a delightful company and brilliant costumes. His first appearance on the program was in the nature of a lecture-recitalist. He furnishes the audience with a pretty good idea of what the Indian gesture language is all about. And while this is not to suggest that it is even possible to get a smattering of the art in one easy lesson, the information is set forth in such a manner that an audience is made aware of the intricacies of techniques.

It is obvious that Gopal had a Western audience in mind in the creation of his dances and tried to make his approach broad enough for general appeal. His costumes, too, are designed with an eye toward theater rather than authenticity. He has a substantial technique and is able to do some very unusual feats.

Shevanti was charming in her solos and as Gopal's partner, and the three girls—Kumudina, Bhanumati and Lilavati—not only danced beautifully together but choreographically their dances had a smooth fascinating flow. Anura, the drummer, also danced two effective solos. The orchestra furnished all of the accompaniments and several musical interludes.

Dance News

The New York City Ballet Company, formerly Ballet Society and now an integral part of the New York City Center, which opened on Oct. 11, will give two performances weekly (Monday and Tuesday) through Nov. 23. The company, also providing the dances for the opera productions, is headed by Lincoln Kirstein, general director, George Balanchine, artistic director and Leon Barzin, musical director . . . Iva Kitchell will leave on a coast-to-coast tour Oct. 19 and is scheduled to average six concerts a week for a period of seven months. New numbers to be included on the programs are Obsession, Lament for a Wilted Lily and Chanteuse-Danseuse. Music for the first two dances mentioned was composed by Harvey Brown, Miss Kitchell's accompanist . . . Federico Rey and his company dance at the Y.M.H.A. Auditorium on Oct. 17 . . . Miriam Marmein, assisted by Marjorie Carey and Alec Rubin, will make a Carnegie Recital Hall appearance on Oct. 24 . . . Miss Svetlova will introduce to this season's dance audiences the two new members of her troupe: Trini Romero, Spanish dancer, and Valentin Pavlovsky, pianist.

Vela Montoya and her assisting artists, José Castro and Neal Kayan, left Miami on Sept. 30 for Bogotá, Colombia, where they will open at the Teatro Colón on Oct. 7. They will remain at this theater until Columbus Day, when they will appear in the Media Torta. After two more performances in Bogotá the group leaves for Cali, Medellín, Barranquilla and Caracas, Venezuela, Lima, Bahia, Sao Paulo, Rio de Janeiro, Montevideo, Buenos Aires, Tucuman and Rosario. On their return they will appear in Havana, after which they will return to New York. The tour was arranged by Paul Carlton and managed in South America by Américo Carnicelli.

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CHICAGO

N. Y. CITY OPERA TO APPEAR IN DEC.

By DOSHA DOWDY

CHICAGO—The New York City Opera Company will come to Chicago on Dec. 1 to open a season of 13 performances at the Opera House. Richard Strauss' Salome will initiate the series, and other works will be Madame Butterfly, La Boheme, Carmen, The Old Maid and the Thief, Amelia Goes to the Ball, Cavalleria Rusticana, Pagliacci, Pelleas et Melisande, Don Giovanni, Marriage of Figaro, Aida and La Traviata. The entire company, including the orchestra, will come here from New York.

The venture is in the nature of a trial balloon—if Chicago responds well to this company, a similar one may be founded locally in cooperation with the New York organization, and with common artistic and business direction and common policies. According to Charles Aaron, counsel for the sponsoring group, possibly New York and Chicago may have a six months continuous season. Liquidation of the debts of the old Chicago Opera, which came to $140,000, has been accomplished with the cooperation of the late Owen L. Coon, chairman of the General Finance Corp., whose subsidiary, the Wacker Corp. owns the Civic Opera Building, and of his brother Byron S. Coons, his successor in the chairmanship.

Mr. Aaron addressed a meeting of interested business men at the First National Bank Building; other speakers were Bentley G. McCloud, president of the First National Bank; Morton Baum, chairman of the executive committee of the New York City Center; and Laszlo Halasz, artistic and music director of the New York City Center Opera.

Paris Opera Ballet Bows

The American debut of the Paris Opera Ballet in the Civic Opera House Sept. 15 marked a particularly eventful opening in the fall musical season. The spirited and festive audience, including decorative French dignitaries, completely filled the theater to welcome the visiting artists and expressed enjoyment of the introductory ballets—Le Chevalier et la Demoiselle and Suite en Blanc (Lifar choreography). Zest for the new season, a company not seen before, with a repertoire of first performances here, expert dancing, interesting decor and freshness of performance, accounted for sold-out houses with 2,000 turned away. Featured in the eight ballets given were Yvette Chauvire, Christiane Vaussard, Micheline Bardin, Michel Renault, Alexandre Kalioujny, Max Bozzoni, and Roger Ritz. Conductors were Robert Blot and Richard Blareau—the stage director, Albert Aveline.

The two concerts by the New York Philharmonic Orchestra under Leopold Stokowski (Sept. 23 and 24) with five novelties programmed, were anticipated with keen interest, but in the main they were disappointing. Even a virtuoso orchestra with a top-flight conductor does not always surmount tour disadvantages, which no doubt accounted for some perfunctory performances.

Although the conductor is to be credited with enterprise in offering new works, they were not of great musical value. Khachaturian's Second Symphony, played by the orchestra for the first time, is not symphony calibre. Much of its musical content is trite, and monotonous in its repetition of simple technical patterns, overuse of unison, and lack of polyphony.

The Fugue for 34 Violins by Arcady Dubensky (member of the orchestra's violin section) which preceded the symphony, had a surprise opening when the brasses (without their "tacet" sign) crashed into the opening measure together with the string's sedate entrance to their fugue—much to the consternation of the conductor, the amusement of the poker-faced men of the orchestra, and the bewilderment of the audience.

The performance of Messiaen's L'Ascension, Four Symphony Meditations for Orchestra, was the high point of the last concert, pure in its representation of the composer and the spirit of his work.

New Quarters for Metropolitan School

The Metropolitan School of Music is expanding and moving its location to 207 South Wabash Avenue, where they will occupy the seventh and eighth floors. The school is one of the first in Chicago to take the step of modernization in their new home. The forty studios and administrative offices will display the best in modern flourescent and indirect lighting, air conditioning and sound proofing, as well as an array of modern color combinations throughout its decoration.

Friends and colleagues of the Metropolitan School of Music are cordially invited to an open house on Saturday, Nov. 13.

Macdonald Directs Franck Mass

Robert Macdonald, director and organist of the Church of the Atonement, presented his choir of 60 voices and soloists in a first Chicago performance of Cesar Franck's Mass in A Major at the church's morning service on Oct. 10. Soloists were Lola Fletcher, soprano; Earle Tanner, tenor; William Charles, baritone; Wilma Reynolds Abel, soprano; Duilio Pucci, tenor; and Gail Way, tenor.

Barre Hill Opens Season

Barre Hill, baritone, who returned in mid-September from eight weeks at Interlochen, Mich., where he is director of the opera department of the National Music Camp, opened his fall concert season in joint recital with Rudolph Reuter at Kimball Hall, Oct. 8. Mr. Hill will give a recital of modern French songs for the Society of American Musicians at the Cordon Club on Oct. 27.

SONIA SHARNOVA

in front of the Huntington Gallery, Pasadena, Calif., on a vacation trip. Mme. Sharnova will be heard in concerts this season, besides her weekly singing at Chicago Sinai Congregation. Among her pupils are Henrietta Chase, soprano soloist at Sinai Temple; Signe Quale, on the voice faculty of the University of Florida; Leonard Colman, tenor soloist, Congregation Beth Itzchok; and Elizabeth Klemm, a recent recitalist at Benton Harbor and soloist at Rogers Park Baptist Church, Chicago.

Woman's Orchestral Group Active

A Vocal Teachers' Forum conducted by the recently organized Womans' Philharmonic Orchestral Society of Chicago (William Albach, conductor and artistic director) was held at the Allerton Club, Sept. 29, to discuss plans for the Affiliated Vocal Teachers branch of the orchestral society. The purpose of the organization is to give outstanding talent opportunity for public appearances under favorable circumstances.

Among presiding board members at the Forum were Dr. John T. Becker, resident-composer at Barat College, Lake Forest, Ill.; Richard Kirchoff, president of the Musicologists' Society of Chicago; and Ada Paggi. The debut concert of the Woman's Philharmonic Orchestral Society was given under Mr. Albach's direction, in the Crystal Ballroom of the Edgewater Beach Hotel in the late summer, with Joyce Duskin, mezzo-soprano as soloist.

Helene Hekman Wins

Helene Hekman, recent winner of the contest sponsored by the Society of American Musicians, will be presented in Kimball Hall recital early in the season, the date to be announced soon.

Miss Hekman's summer and fall schedules include a recital in Lutkin Hall, Evanston, when she was presented by the Northwestern School of Music; an appearance as soloist in an Orchestra Hall concert given by Chicago Musical College; festival soloist on WGN-Chicago Theater of the Air; in a Three Arts Club Musicale honoring the National Federation of Music Clubs; WENR's Club Time (ABC network) and Messiah performances in December at Muskegan, Mich.; and at Augustana College, Rockford, Ill.

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(*Continued on page 20*)

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NEW YORK CONCERTS: Major Orchestras Usher in the Season

CARNEGIE HALL

Philadelphia Orchestra in Yearly Return

Carnegie Hall, considerably renovated during the summer, opened its doors on Oct. 5 to the first symphonic concert of the new season. Eugene Ormandy, at the helm of the Philadelphia Orchestra, presented an orchestral program which offered Bach's Prelude and Fugue in F minor (transcribed for orchestra by Eugene Zador), Sibelius' Symphony No. 5, op. 82, in commemoration of the third anniversary of the composer's death, Bartok's Suite from the Miraculous Mandarin, op. 19, and Strauss' Suite from Der Rosenkavalier.

As always, the playing of this distinguished ensemble was a joy to the ear. The notable balance of the various sections, the silken tone of the strings, the mellowness of the wood-winds, the refinement of the brass were again evident. It helped to make the Bach work sound with an organ-like sonority.

In his closeness to nature and mysticism, Sibelius in his Fifth Symphony could be called a nordic Bruckner. The orchestra succeeded in bringing the tonal beauty of the work to realization. Finesse prevailed. But more strength and less controlled power would have been more appropriate in view of the work's elemental qualities.

About the world premiere of Bartok's Miraculous Mandarin in Cologne in 1916, the then reviewer of the Musical Courier wrote: " . . . the music is inspired. Its clever combinations of instruments and wonderful harmonic effects are completely fascinating." Twenty-two years later the music still has great sensuous appeal, even if the concert version cannot achieve the same impressiveness as the stage presentation of this pantomime. Influences of Strauss' Salome score are evident in the color effects, and Stravinsky's rhythmical pattern also is noticeable. The interpretation was remarkable for its clarity and transparency.

Strauss' Suite from Der Rosenkavalier closed the program in a performance of abundant vitality and sweep.

H. W. L.

Opening of Philharmonic Season

Under Dimitri Mitropoulos' inspired leadership the Philharmonic Orchestra opened its season on Oct. 7. The orchestra has returned in top shape.

One can easily overlook the vulgarities of Respighi's orchestration of Bach's Prelude and Fugue in D major which Mr. Mitropoulos had chosen as the opening number. This transcription is purely extrovert and sacrifices the content to a glittering facade. The conductor hurried the tempo unduly, which increased the virtuoso effects of the orchestra's playing but did not help the work.

Things got really going with Richard Strauss' Thus Spake Zarathustra. Its orchestration, diffuse harmonic coloring, the melodic sweep, still make it a fascinating score. Mr. Mitropoulos' interpretation was remarkable in its imaginative perception. Perhaps, it would have gained by less restraint. But, as it was, from the opening statement of the three-tone-theme (tonica-dominant-tonica) through the unrelenting three-quarter rhythm of the Dance-Song to the closing juxtaposition of the B minor accord in the higher woodwinds and violins with the imperturbable C in the basses, he held the capacity audience under his spell.

Brahms' Symphony No. 1 closed the program. Mr. Mitropoulos gave it a convincing reading, rooted in tradition. Only the third movement lost by being taken too slowly, thereby losing the gracioso character demanded by the composer. But, the final section emerged in all its glory.

H. W. L.

Four Give Opera Program

The Italian Opera Ensemble, a mixed quartet, were heard Oct. 4 in the first of two Carnegie Hall concerts accompanied by an excellent orchestral group under the able direction of Alfredo Antonini. The instrumentalists also supplied variety by playing the Overture to La Gazza Ladra, by Rossini, a Rossini-Britten number and a Clementi Symphony. The four singers ran the gamut of familiar and melodious operatic excerpts; Lina Aimaro choosing the florid soprano airs, while Toti Manna delivered those of dramatic weight. The tenor, Ettore Ponno, and the baritone, Mino Cavallo, offered solos and joined in the ensembles, the Act III Quartet from Beheme and the Rigoletto Act. IV. Although the tonal quality and projection were not impeccable, this quartet gave an impression of intelligence and experience of the lyric stage. For those whose like their opera "neat" it was a rewarding evening.

M. C.

TOWN HALL

Frederic Balazs in First Hearing

An enthusiastic audience greeted the Hungarian-born artist, Frederic Balazs, in his New York debut Sept. 20. The exacting program of the young violinist included the unaccompanied Bach Partita in D minor, the Brahms Sonata in G major and works of Bartok and Dohnanyi. In melodic passages of sustained flow and in the most technically demanding of his selections, the performer disclosed ability of a high order. Clean attack, accurate pitch, and a brilliant virtuosity distinguished his work. As with many of the younger instrumentalists, the interpretative values of the old master, Bach, were not fully realized and delivery and interest sagged here. Otto Herz was the able accompanist.

M. C.

Rachmaninoff Fund Finalists in Recital

Ruth Geiger, one of the four finalists of the Rachmaninoff Fund competition, is a very womanly pianist. Her dexterity masters any difficulty successfully. Her colorful touch permits fine shadings and her feeling for musical structure gives her interpretations clarity of design. Her program on Sept. 22 was composed of Beethoven's Sonata in B-flat major op. 22, two Schubert Impromptus, Hindemith's Sonata No. 2, and Brahms' Variations and Fugue on a theme by Handel. She was most convincing in all the lyric passages, whereas the grandiose and more aggressive moments of the works she performed left something to be desired. An audience of good size gave the artist a cordial reception.

H. W. L.

Pianist and Little Symphony Combine

Jacqueline Blancard, Swiss pianist, gave a concert Sept. 25, as soloist in three Mozart concertos, B-flat major, K. 450, F major, K. 459, and the concerto in C minor, K. 491. The Saidenberg Little Symphony, under Daniel Saidenberg's direction, accompanied Miss Blancard. The concert was a delight, not only because of the understanding interpretation by the whole ensemble, but in the crisp pedal, sustained legato and clean phrasing that Miss Blancard brought to it. The fourth movement of the B-flat major has the rollicking quality of a folk dance. Miss Blancard's playing here was particularly spirited and sure. She has a skillful technique, and, equally important, a beautiful singing tone that tells a warm and understandable story.

Mr. Saidenberg's orchestra gave Miss Blancard discerning cooperation throughout.

V. S. L.

Miss Savage in Arias, Songs and Spirituals

Roena Savage, soprano, gave a recital of music by Haydn, Mozart, Strauss, Fauré, Duparc, Barthé and a group of spirituals on Sept. 26 (afternoon). Miss Savage has a fine, rich voice but not enough control over it. As a result she produced many forced and breathy tones. Her interpretations seemed heart-felt; apparently, she wanted to do more than the command she had of her voice would permit. Particularly effective were the spirituals. Paul Ulanowsky was the excellent accompanist.

V. McC.

Former Naumburg Winner Returns

Jeanne Rosenblum's piano recital was the Town Hall attraction of Sept. 26. The 1946 Naumburg Prizewinner returned to play for her second New York recital Beethoven's Variations in F; the Brahms Sonata in C; first performance of Milton Schafer's Fugue-Fantasia; two Ravel pieces; and the Schumann Carnaval. Miss Rosenblum has much to recommend her in temperament, technique and personality. The first is fresh and sincere, the second gives indication of notable breadth and potential power, and she is an attractive figure. Without sufficient maturity to negotiate her challenging program, she nevertheless played creditably and with much promise of development to come.

D. B.

Kander's Second Recital

The second New York recital of Gerhard Kander on Sept. 27 again revealed the pleasurable aspects of the young violinist's playing and his genuine gift. For the most part, the tonal work was delivered with smooth, flowing legato, sure pitch and a fluent sweet quality. The artist was interpretatively at his best in the Hindemith and Szymanowski numbers; the Bach Partita, at the other extreme of form, while technically well-styled, sounded stiff and slightly acrid. Leopold Mittman was an excellent accompanist.

M. C.

Hadley Abernathy Introduced

Hadley Abernathy, mainly known in Chicago and the Midwest, appeared in his first New York recital on Sept. 28. His program consisted of familiar numbers, far removed from the ultra-modern and modern idiom of today. Mr. Abernathy has adequate technical command of his instrument, but presented nothing new in piano literature.

H. I. B.

R. Lewenthal Bows

Sept. 29 introduced a gifted young pianist to the local concert goers. Raymond Lewenthal, a California-born pupil of the late Olga Samaroff Stokowski, justified the advance rumors of his ability and gave an exhibition of really fine playing. His agility at the keyboard was matched by the versatility of his mental concepts, as he was able to pass easily from one to another of widely diverse

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schools of composition with brilliance of technique and a suavity of interpretation beyond his years. The program ranged over Haydn, Scarlatti, John Field, Weber and Schumann to Scriabine and Prokofieff. M. C.

Bronstein in Formal Debut

The Russian pianist, Jacques Bronstein, in formal American debut on Oct. 1, offered the Organ Prelude in C minor and Chaconne of Bach, the Sonata in F minor (Appassionata) of Beethoven and Schumann's Symphonic Studies, op. 13. Mr. Bronstein played with a muffled tone, especially in the virtuoso passages and with too deliberate an approach. The control he exercised would have been more effective had it been supplemented by a warmer, more sweeping and more relaxed feeling. This was doubly emphasized in the Schumann work, which needs a perceptive and dramatic presentation to carry it along without monotony. It is all the more unfortunate since Mr. Bronstein has a good deal of talent. V. McC.

A Contra-Bass Recital

Ludwig Juht of the Boston Symphony Orchestra—assisted by Valentin Pavlovsky at the piano and his fellow member of the orchestra, Einar Hansen, at the violin in Bottesini's Grand Duo for violin and contra-bass—started his program on Oct. 2, with a transcription of Corelli's Sonata, originally written for the violin. The double-bass did not always seem capable of expressing the music originally conceived for an instrument of higher range, but in the Sarabande the artist evoked sounds of notable beauty and mellowness.

Bottesini's Grand Duo is a showpiece in which the composer, himself one of the most famous contra-bass-players of all time, has given the utmost of virtuoso material to the instrumentalist. During the second half of the program Mr. Juht gave first performances of three works of Estonian composers. Eduard Tobin's concerto is effective and romantic, Juhan Aavik's Fantasia Paraphrase and Leo Wickhaus' Prelude and Toccata are valuable additions to the small repertoire of this instrument. The best playing of the afternoon was heard in Gardner Read's Spiritual, in which Mr. Juht set forth the broad melodic lines with great warmth and excellent phrasing. H. W. L.

Frieda Hempel in Songs

Frieda Hempel's appearance on Oct. 3 was greeted with a prolonged ovation. The program was divided into three parts: songs of spring, songs of love, and folksongs. Four Schubert items were followed by Komm Lieber Mai by Mozart and Hugo Wolf's Er ist's, Beethoven's Ich liebe Dich opened the second group which contained works by Brahms and Rubinstein. American, German and Viennese folksongs made up the third part and they were interpreted with charm. Miss Hempel's voice sounded beguiling throughout the afternoon. The official program was prolonged by encores. H. W. L.

Miss Blancard Again

After making her debut as piano soloist a few days prior, Jacqueline Blancard was again heard on Oct. 4 in joint recital with the violinist, Andre de Ribaupierre, who made his first New York appearance. In a well-balanced program of music for violin and piano comprising the works of Mozart, Beethoven, Massaien, Stravinsky, and Martinu, the recital was distinguished for smooth teamwork, musicianship of a high order, as well as interpretative quality. Miss Blancard's attributes have been previously demonstrated, and Mr. de Ribaupierre proved himself a violinist of high merit. Although his tone was not large, his playing had taste and refinement and mobile understanding of the works performed. W. A. T.

Sigi Weissenberg Scores

Sigi Weissenberg, 19-year-old 1948 Leventritt Award winner, is a pianist of dazzling technical prowess and great musical talent. Just returned from his first tour of Mexico, Central and South America, he offered at his first recital on Oct. 6 an ambitious program.

Mr. Weissenberg's altogether stunning technical equipment is paired with a delicate, colorful touch. He can make the piano sing. And he did so, especially in the Chorale by Bach-Hess in his opening number. Haydn's Sonata in E flat major was delicately projected with laudable transparency and grace. In Liszt's B minor Sonata the youthful artist was sometimes carried away by his temperament which induced him to hurry the tempo unnecessarily. But, even here, his refined tonal production was evident throughout. In Scriabine's Nocturne for the left hand, he displayed exceptional finesse, while Wladigeroff's Humoresque and the closing Suggestion Diabolique by Prokofieff were admirable virtuoso stunts. With many encores he acknowledged the enthusiastic applause of his audience. H. W. L.

Naumburg Award Winner Presented

Paul Olefsky, Naumburg Prize Winner of 1948, was heard in recital on Oct. 6 (matinee). The youthful artist, who was chosen lately to be the first cellist of the Philadelphia Orchestra, played a demanding program with musicianship and technical skill. He opened with Haydn-Piatigorsky's Divertimento displaying his warm tone and remarkable bowing technic. In Hindemith' Cello Concerto (1940) his understanding of the structural elements was persuasive, though the work suffered from the omission of the orchestral accompaniment. After intermission followed Brahm's Sonata No. 1 in E minor, op. 38. Mr. Olefsky's interpretation was of a romantic beauty and precise technically. The program closed with short pieces by Miller, Fauré, Moszkowski, Granados-Piatigorsky and Paganini, many in his own transcription. Eileen Flissler at the piano was a deft accompanist. H. W. L.

CARNEGIE RECITAL HALL

Singer, Pianist in Joint Recital

Sara Reale, coloratura soprano, and Edward Utley, pianist, gave a joint recital at the Carnegie Recital Hall on Sept. 22. Miss Reale has a sweet, though not very big voice, and an adequate technique. She was perhaps too careful in her manner of singing, which prevented her from giving full emotional expression to the music. Included on her program were arias and songs by Handel, Mozart, Brahms, Marx and Wolf.

Mr. Utley presented works by Mozart, Chopin, Debussy and Khachaturian. His style was most felicitous when he played the Chopin Makurkas op. 24, No. 2 and op. 33, No. 1. These were performed with grace and the right amount of feeling. A lack of brilliancy was felt in some of the other pieces. V. McC.

Miss Crevenna in Classics and Lieder

Hilda Crevenna, mezzo-soprano, was heard Oct. 1 in a program of classic airs and lieder. A fine stage appearance and understanding of her chosen repertoire were assets in the singer's delivery. Sensitivity and artistry marked her approach to interpretative and mood values. On this occasion, tonal color being variable, Mme. Crevenna made the best use of her vocal resources in the Schumann Cycle, nine song-settings of Heine verse. Lili Koppel assisted at the piano. M. C.

Knapp for Major Roles

Eleanor Knapp will appear with the Philadelphia La Scala Opera during their Detroit, Baltimore and Philadelphia opera series. Her roles will include Laura in Gioconda, Amneris in Aida, Azucena in Trovatore and Preziosilla in La Forza del Destino. Listed also are four performances of Nancy in Martha, to be staged in Miami. Concert engagements will carry the young mezzo-soprano north into Canada and as far to the southwest as Texas.

Fekete Plays Heilner Score

The Swing Fantasy, by Irwin Heilner, American composer and teacher of piano, was programmed many times by Zoltan Fekete in Budapest and elsewhere on his recent tour through Europe as guest conductor. Mr. Fekete, who leaves America this month to return to Budapest, will include the work in further European programs. Irwin Heilnes is a native New Yorker. He studied composition with Nadia Boulanger in Paris and Roger Sessions in America. He uses the classical forms with American content, including boogie woogie.

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POINTS WEST

Contemporary Music Takes the Spotlight in Los Angeles

By C. SHARPLESS HICKMAN

Los Angeles

After the unduly academic fare of Hollywood Bowl's summer Symphonies Under the Stars, the accent on the contemporary in recent chamber music performances and in plans announced by Los Angeles' major concert organizations is pleasant to contemplate.

In almost any other major musical center the series of Contemporary Chamber Music Broadcasts sponsored by Warner Bros. radio station KFWB, in cooperation with the Musicians Association of Los Angeles (Local 47, American Federation of Musicians), would have gained great attention. But in this city, where so many great composers reside that their presence is tacitly taken for granted, this series of programs, presenting the composers themselves in performances of their works, or in talks on musical trends, has gone virtually unheralded save for very brief paragraphs in the local press.

Like Los Angeles' noted chamber music group, Evenings on the Roof, these KFWB concerts have been the outgrowth of cooperative, volunteer effort on the part of a handful of performers, composers and music lovers. The station donates the time on a sustaining basis, the musicians are permitted by the local to play gratis, and the composers, enthused that even a slight extension of their local audience limit has been achieved, have been virtually lining up to be heard. Thus no one gains financially, but the entire community benefits culturally.

Schoenberg Program Leads Off

The series opened on Sept. 12 with a concert featuring the music of Arnold Schoenberg, whose 74th birthday was celebrated in his West Los Angeles home the day after. The major work was String Trio (op. 45), played with superb cohesion by Adolph Koludofsky, violinist, Zoltan Kurthy, violist, and Jascha Schwarzmann, cellist.

After a brief talk by the composer, commenting upon the potentialities of such a series, and the necessity of maintenance of highest standards of selectivity and performance, Suzanne Coray, mezzo-soprano, sang the early Traumleben, accompanied by Leonard Stein, who concluded the half-hour broadcast with a short piano piece from Opus 33-a.

Krenek Premiere

The second concert, held two Sundays later—an interruptive phase of the series which cannot be avoided, since the program is on only a sustaining basis—brought the world premiere of Ernst Krenek's Fourth Piano Sonata, played by the composer in magnificent fashion. Written in the twelve-tone style, Krenek's new work relies heavily upon dynamic and rhythmic contrasts for its effect, and though its first two movements are somewhat sombre in mood, the atmosphere is relieved by the sprightly patterns of the concluding Rondo and Tempo di Menuetto sections. Mr. Krenek's ensuing short talk emphasized the audience-tolerance necessary to offset the lack of predictability in contemporary compositions—as contrasted by the more familiar, and hence seemingly more logical, development in classical works. The program concluded with his Sonatina for Flute and Clarinet, performed by Roger Stevens and Franklyn Stokes.

Toch on New Music

The third, and most recent of these broadcasts, found Ernst Toch playing his Sonata for Violin and Piano (op. 44) with violinist Louis Kaufman—an offering of rapport and intensity—and Jakob Gimpel playing the six piano pieces, Profiles, dedicated to the performer and premiered by him in New York in 1946. Mr. Toch's talk admitted that the going was tough for the average music lover attempting to acclimate himself to new works, but pointed out that only in music is there a tendency to rely chiefly upon the works of the past. Emphasizing that the audience was as much a part of new music's laboratory as are its composers and performers, he urged a spirit of adventure in the listener equalling his spirit of adventure in things material.

In Tradition's Stronghold

In direct contrast to these KFWB broadcasts were the series of four chamber music concerts devoted to works by

A SCENE FROM FALSTAFF
In the opening performance of the opera season in San Francisco, left to right, Lorenzo Alvary as Pistol; Salvatore Baccaloni, Falstaff, Alessio de Paolis, Bardolph; and Ebe Stignani.

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Bach, Mozart and the pre-Bach composers, and sponsored by the New Friends of Old Music, an informal offshoot of the Evenings on the Roof group. Though many of the selections heard in these concerts at Lester Horton's intimate Dance Theatre were of undeniable interest—such as Byrd's The Battell Suite—the performances were not such as to create the favorable impression which might have been made by more skilled musicians. There can be no gainsaying that the participants—principally Wesley Kuhnle, pianist, Sol Babitz, violinist, Alice Mock, soprano, and Elizabeth Reames Spires, pianist—had made a conscientious study of the ornamentations indicated in earlier texts and in books and treatises on the music by the composers and their contemporaries, but the result had an overly pedantic, slightly "precious" flavor. One of the features of these programs was the opportunity to hear some of the music in its "Urtext" form, so to speak, and in its normal concert-hall style as played today.

And Yet More Chamber Music

Yet a third summer and early fall chamber music series was that given on Friday evenings in the galleries of the Los Angeles County Museum, through the cooperation of the Museum, the Los Angeles County Board of Supervisors and the Musicians Association. These concerts, like those two series given last spring and the previous year, had little attention in the local press, and as a result, though free, they drew far smaller attendance than the performances and repertoire warranted—a situation which is a dismaying commentary upon the degree of civic-consciousness of local editors and critics. Among the capable ensembles heard on this six-concert series were Toscha Seidel's String Quartet, Elizabeth Waldo's Latin-American group, a sonata duo of Agnes Niehaus and Gloria Chappel, the LaCrosse Trio, the Woodwind Quintet, and the Hollywood Chamber Orchestra under James Sample's leadership. There is not sufficient space to list the program material and manner of performances of all of these concerts, but a typical example was the Woodwind Quintet's concert, which included Teleman's Overturen Suite, Milhaud's The Chimney of King Rene, a suite by LeFebre, Beethoven's menuetto and rondo from Opus 71, and works by Shostakovich, Liadow, Couperin, Debussy, Barthe and Borisoff.

Antheil Score Performed

Among isolated concerts deserving mention was the benefit program by Harry Hyams String Sinfonietta, featuring George Antheil's new Little Symphony for String Orchestra and the D-minor Bach Concerto for Piano and Orchestra, capably played by Tanya Gould despite the handicap of a poor instrument. (Miss Gould, incidentally, leaves shortly for a series of concerts in Europe.) George Antheil's new piece, given its first hearing on this occasion, suffered from a reliance upon facility rather than upon any truly moving or interesting content, and again left one wishing that this American composer's recent works in the full symphonic form—such as the Fourth and Fifth Symphonies and the Violin Concerto—might be heard here.

U.C.L.A. to Bring Six Composers

The recent accent on the contemporary, and the further KFWB broadcast plans and those of Beverly Hills Modern Institute of Art for a series of contemporary composer lecture-recitals, may possibly have indirectly been abetted by the announcement that the University of California at Los Angeles would have six noted composers as rotating lecturer-discussion leaders as part of its Music Department's curriculum for the current academic year, and by the fact that the Los Angeles Philharmonic Orchestra would also have Howard Hanson and Darius Milhaud among its guest-conductors. The U.C.L.A. composers include Aaron Copland, Roy Harris, Stravinsky, Hanson, Ernst Krenek, and William Schuman.

Wallenstein Accents the Contemporary

Alfred Wallenstein's plans for the Philharmonic's 30th anniversary season are not likely to encourage those conservatives who prefer a three-Bs diet with complementary composers, for they include a great many pieces either new to this era or infrequently performed here. Among the new or rare concerti to be presented, and their performers, are: Benjamin Britten's Piano Concerto (Jacques Abram), Bartok's Third Piano Concerto (Andor Foldes) and Violin Concerto (Tossy Spivakovsky), Hindemith's Violin Concerto (Ruth Posselt), Prokofieff's First Violin Concerto (Joseph Szigeti) and Jacques Ibert's Flute Concerto

(Continued on page 20)

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PROKOFIEFF: Classical Symphony; Danse Finale (Chout). Boston Sym. Orch., dir. Koussevitzky. Victor DM-1241, 2 discs, $3.50.

SAINT-SAËNS: Bacchanale (Samson); HALVORSEN: March of the Boyards. Carnegie Pops Orch. dir. O'Connell. Columbia disc 7616-M, $1.25.

SHOSTAKOVICH: Waltz (Les Monts d'Or); PROKOFIEFF-KURTZ: March (Op. 99). N. Y. Philharmonic Sym., dir. Kurtz. Columbia disc 12881-D, $1.25.

SOFT LIGHTS AND SWEET MUSIC: Music by Berlin, Hupfeld, Youmans, Schwartz, Noble, Bixio, Suesse and McHugh-Fields. Morton Gould and his Orchestra. Columbia MM-765, 4 10-inch discs, $4.90.

STRAVINSKY: Danses Concertantes; Scherzo à la Russe. Victor Orch., dir. Stravinsky. Victor set DM-1234, 3 discs, $4.75.

WAGNER: Prelude and Love Death (Tristan and Isolde). Chicago Symphony Orch., dir. Rodzinski. Victor set DV-21, 2 plastic discs, $5.

Instrumental

BRAHMS: Sonata No. 3 in D minor. Mischa Elman (violin) and Wolfgang Rose (piano). Victor set DM-1232, 3 discs, $4.75.

CHAMBERS: All American; INFANTE: Andalusian Dances Nos. 1 and 2; TRADITIONAL (arr. Iturbi-Stoll): Three Blind Mice. José and Amparo Iturbi (duo-pianists). Victor set DM-1246, 3 discs, $4.75.

KROLL: Banjo and Fiddle; KORNGOLD: Garden Scene (Much Ado About Nothing). Jascha Heifetz (violin), acc. Emanuel Bay. Victor disc 12-0430, $1.25.

MOZART: Piano Quartet No. 1 in G minor (K. 478). George Szell (piano) and members of the Budapest Quartet. Columbia set MM-773, 3 discs, $4.75.

VAUGHAN WILLIAMS: Concerto for Oboe and Strings. Mitchell Miller (oboe) and Saidenberg Little Symphony. Mercury set DM-7, 3 discs, $5.

VIENNESE WALTZES by Johann Strauss, Josef Lanner, and Josef Strauss. Alexander Schneider String Quartet. Columbia set MM-766, 4 discs, $6.

Vocal

BENNARD: The Old Rugged Cross; FEARIS: Beautiful Isle of Somewhere. Eleanor Steber (sop.) and Margaret Harshaw (con.) with Russ Case and his Orch. Victor 10-inch disc 10-1449, $1.

EZIO PINZA in Popular Italian Songs—Novara la Bella; Il maritino; Il cacciatore del bosco; L'amor xe una pietanza; La Girometta; Mefisto (Serenata). Ezio Pinza (bass), acc. Stevenson Barrett. Columbia set MM-768, 3 10-inch discs, $3.90.

FAVORITES FROM THE FIRESTONE HOUR—Love's Old Sweet Song; Smilin' Through; If I Could Tell You; Think On Me; In the Gloaming; Songs My Mother Taught Me; Danny Boy; In My Garden. Eleanor Steber (sop.) with Russ Case and his Orch. Victor set MO-1243, 4 10-inch discs, $5.

MALOTTE: The Lord's Prayer; TRADITIONAL: Danny Boy. Leonard Warren (bar.), acc. Willard Sektberg. Victor 10-inch disc 10-1421, $1.

POULENC: Les Chemins d'Amour; ROY: How Do I Love Thee. Gladys Swarthout (mezzo), acc. Gibner King. Victor 10-inch disc 10-1422, $1.

SANDERMAN: Until; SPEAKS: On the Road to Mandalay. Leonard Warren (bar.), acc. Willard Sektberg. Victor 10-inch disc 1447, $1.

SINBAD THE SAILOR, Adapted, directed and conducted by Ralph Rose. Music from Rimsky-Korsakoff's Scheherazade. Narrated by Basil Rathbone, with supporting cast and orch. Columbia set MM-767, 3 discs, $4.75.

TRADITIONAL: Eili, Eili; A Cantor for a Sabbath. Jan Peerce (tenor) with orch. dir. Warner Bass. Victor disc 12-0376, $1.25.

A first recording of Stravinsky's Danses Concertantes, directed by the master himself, offers to the public an abstracted series of patterns in tone which by now is not unfamiliar. The work was written in 1942, not specifically as a ballet, though a year later Balanchine seized it. Stravinsky's intellect is well in evidence, and so is his mastery of all the formal elements that enter into composition; although he is repeating himself somewhat in this score. The last side is devoted to the Scherzo à la Russe, originally written in 1944 for Paul Whiteman's band. It is a brilliant sketch, and brilliantly conducted by Stravinsky.

Most of the other orchestral releases are standard or sub-standard, a rerecording of the Classical Symphony was needed; this work is a specialty of Koussevitzky (he recorded it once before, many years ago), and the humor and lightness of the playing make the set the best available. There was no special need, though, for another recording of the Prelude and Love Death from Tristan. Rodzinski's version is, as usual, straightforward, objective, not especially moving but in good taste throughout. The recording is first-rate. In the familiar Intermezzo from Goyescas, Stokowski unleashes tears and sighs which make this basically simple score a first cousin to Tristan. Something is salvaged on the reverse side, with a first recording of the Revuelt as Sensemaya. Music like this colorful, rhythmic score is more in Stokowski's line, and the results are impressive both in orchestral control and in decibel count. One other single disc: the Prokofieff and Shostakovich couplings, neither of which has previously been recorded. The latter composer's Waltz from Les Monts d'Or sounds in part like the Kurt Weill and Ernst Krenek of the twenties: pretty inferior stuff, today. There is more flow and invention in the Prokofieff march though, goodness knows, it too has its share of clichés.

Conductor as Pianist

A little more than a year ago, the conductor George Szell turned pianist to record Mozart's E flat Piano Quartet with members of the Budapest String Quartet. That was an altogether delightful piece of work and exhibited some first-class pianism. Now we have the companion work—the G minor Piano Quartet. Same pianist, same instrumentalists. The results are not always on the same level, however. In the E flat Quartet, the prevailing brightness, lightness and humor, the objectivity and sparkle, seemed to match Szell's qualities perfectly. Here, in the darker, more emotional G minor Quartet, Szell's playing has a quality of reserve. In all respects it is musicianly and technically note-perfect, but more power and penetration in the first two movements are needed. The Rondo, on the other hand, which is clear, crystal music, has its complement in the playing, which is the most successful in the album. Juggling credits and deficits, the former far outweighs the latter; and this performance of one of Mozart's greatest chamber compositions should be in every record library.

The Vaughan Williams Oboe Concerto receives its first recording by Mitchell Miller and the Saidenberg Little Symphony. It is a lovely work; very English (in an indefinable way), with hints of Elizabethan tunes and other folk elements. Quiet and sensitive, it improves on repeated hearings. The last side is devoted to two little pieces by Luis Milan, the sixteenth-century Spaniard, in which Mr. Miller switches to the English horn. Mercury has provided admirable recording.

Another novelty, though far removed from the musicianship of Vaughan Williams, is the album of Viennese waltzes played by the Alexander Schneider String Quintet (three violins, viola and bass). All of these waltzes will be unfamiliar. They were found in the Library of Congress, and are played in their original scoring. Which Johann Strauss is represented in this album? The labels are silent on the point, though the notes infer Johann, Jr. Some of the music is charming, but none can be called memorable; and certainly nothing here comes anywhere near the "big" waltzes of the

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FRANCINE FALKON,
young contralto, chats with Mrs. J. Royden Keith, president of the National Federation of Music Clubs, at Tanglewood, Mass. Miss Falkon is now on her first extensive concert tour under NCAC management. Her second Town Hall recital is slated for Jan. 2.

Viennese period. The Mozart Waltzes of Lanner are not going to endear themselves to anybody who knows Don Giovanni or The Magic Flute; and the five strings of the ensemble, unsupported by any other instruments, lend an unfortunate air of dinner music to the proceedings. One point of interest might be mentioned. Josef Strauss' Geheime Anziehungskräfte contains a repeated cadence nearly identical with that of a popular waltz by another Strauss—Richard—in Der Rosenkavalier.

Of Brahms' three violin sonatas, the third, in D minor, is the most popular. There are several recordings in the catalogues, the latest being that by Elman and Rose. Elman's playing contains no surprises to anybody who knows his style. The lines are set forth broadly, the tone is rich and colorful. No great subtlety is present, however, and those interested in the music should compare this interpretation with the Stern-Zakin one on Columbia. Not much need be said about the uninteresting Heifetz disc (brilliantly played, though) or the curious assortment present in the Iturbi album. José and Amparo have recorded No. 2 of the Andalusian Dances previously; here they play them loudly and percussively. The Chambers work is pretty bad.

Vocal Discs

Nearly all of the vocal recordings listed for discussion this month are on single discs, with the exception of Steber's album of "favorites" and Pinza's album of Italian songs. The latter are simple, pleasant affairs of no particular merit. Pinza sings them with relish, however, and dramatizes them for all they are worth. Miss Steber, another Metropolitan Opera singer, performs with commendable restraint in music that is not exactly within the pale of criticism. Sinbad the Sailor, a narrative album, is directed toward children. Using the Rimsky-Korsakoff score as a background, the Sailor's adventures and misadventures, some of which are derived from the Arabian Nights, are staged. Warren's big voice successfully negotiates such disparate items as The Lord's Prayer and On the Road to Mandalay; Miss Steber and Miss Harshaw blend their voices sweetly in the two devotional songs; Jan Peerce is appropriately fervid in the two Hebrew classics; and Gladys Swarthout nicely sings the pair of undistinguished songs by Poulenc and Roy.

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NEW PUBLICATIONS

James W. Bampton, of Wayne, Pa., was elected President of the Theodore Presser Company at the annual meeting of the Company's Board of Directors. Wilbur E. Roberts of Mt. Airy, Pa., who has been associated with the Company was elected Vice-President and Comptroller. Mr. Bampton, a brother of the soprano Rose Bampton, holds degrees from Hobart College and the Graduate School of Business Administration at Harvard University. He has had wide experience in sales promotion both here and abroad and served as a member of the Board of Economic Warfare in the Pacific during the war. . . . The Duet Album compiled by the English Duo, Victoria Anderson and Viola Morris, and published by Boosey and Hawkes is now in its second edition . . . Carlton Smith, director of the National Arts Foundation of New York, has announced that he obtained first-performance rights to a new tone poem, Luonnotar, by Jan Sibelius. The work is scored for soprano and orchestra . . . Beveridge Webster has signed a contract with Edward B. Marks Music Corp. for the publication of Beethoven's Bagatelles and Variations for Piano after the original manuscripts and first editions . . . The C. F. Peters Corporation, the sole selling agency for the original Eulenburg Miniature Scores, now has offices in Carnegie Hall. One of the first important Eulenburg scores to be made available in this country is the Verdi Requiem Mass.

The Dallas Symphony Orchestra, Inc., will again offer the Harold J. Abrams Memorial Award of $250 for an orchestral work by a Texas composer. The contest is open to anyone living in Texas since Nov. 1, 1947, or who was born in Texas, though living elsewhere. Deadline for submitted compositions is Nov. 1, 1948. For further information write to Tom Grimes, business manager of the Symphony . . . Closing dates for the $1,000 Peabody and the $500 National Federation of Music Clubs Awards have been extended to Dec. 1, 1948 and Jan. 1, 1949, respectively . . . The Church of the Ascension has offered $100 award for the best original choral work using the text of the Twenty-fourth Psalm, "The earth is the Lord's," from the Episcopal Book of Common Prayer. All entries must be mailed by March 25 to the Church of the Ascension, New York.

Villa-Lobos completed two symphonic suites from the Magdalena score. They are to be published by the Villa-Lobos Music Corp.

Books

HAROLD BAUER—His Book, by Harold Bauer. W. W. Norton & Co., Inc., N. Y. $3.75.

This book is the result of an article in the Musical Quarterly by Mr. Bauer. That article took the form of reminiscences; now we have a full-length autobiography. As one of the most cultured and musical of pianists, one who started playing in the 1890's after having appeared in public as a violinist, Mr. Bauer has a long career to look back upon. Success, though, has not made him pontifical. There is real humility in his writing, and sometimes a quizzical strain comes through, such as in the moments he talks about critics. Naturally, many of the important musical figures of the last few generations appear—Paderewski, Saint-Saens, Moszkowski, Casals, Ysaye, Albeniz, Schelling, Debussy, Gabrilowitsch, Muck and others. Students will appreciate the remarks about interpretation and tempo; musicians will enjoy his opinions about their colleagues; and the general public will find something of a panorama of musical life in England, France and America. One slight error in the text: when Bauer mentions the piano examinations described by Berlioz, doesn't he mean the Mendelssohn G minor Concerto instead of a Bach Prelude and Fugue? At least, that's how Berlioz relates it in the Evenings in the Orchestra.

MUSIC AND MEDICINE, edited by Dorothy M. Schullian and Max Schoen. Henry Schuman, Inc., N. Y. $6.50.

Here is no sentimental plea for musical therapy but a detailed account, written by authorities, of the interrelation of music and medicine from earliest times to the present. Contributors include Paul Radin, Frances Densmore, Bruno Meinecke, Henry E. Sigerist, Armen Carapetyan, Charles W. Hughes, Fielding H. Garrison, Alfred A. Whittaker, Howard Hanson, Ira M. Altschuler, Arnold Elston, Willem van de Wall, George Ainlay, R. L. Cardinell, Charles M. Diserens and Max Schoen. Dorothy M. Schullian has compiled a bibliography that extends over sixty pages. Meinecke's chapter on Music and Medicine in Classical Antiquity is especially absorbing, and Howard Hanson's essay on Emotional Expressin in Music points up some basic factors in an intelligent manner. One of the more refreshing aspects of the book is the avoidance of sweeping statements. Thus, Mr. Hughes ends his chapter on Rhythm and Health with the words: "It would seem, therefore, that the vital fact concerning music is the emotional reaction of the listener and his intense preoccupation with the music . . . In this emotional reaction, rhythm clearly plays an important role; but much more scientific study is needed to determine more exactly just what this role is." Similarly, Arnold Elston, in The Musician's Approach to Musical Therapy, points out the slipshod manner in which much musical therapy is presently administered and pleads for greater musical knowledge on the part of the therapist.

HANDEL'S MESSIAH—The Story of a Masterpiece, by H. Watkins Shaw. Hinrichsen Edition, Ltd. 50 cents.

The present study is one in the series of Hinrichsen's Musical Surveys, printed in London and available in this country through C. F. Peter, N. Y. The booklet of 32 pages "makes no claim to present the results of new researches or a new critical evaluation." It lays before the reader a concise history of Messiah, with remarks about the Handelian concert oratorio, the book and plan of Messiah, its instrumentation, the vexed problem of additions by other composers, the music's derivations and remarks about the choruses and solos. For a brief introduction and orientation to the work, the booklet is highly commendable.

For Cello (or Bass) and Piano

SPIRITUAL, Op. 63, by Gardner Reed. M. Witmark and Sons, N. Y. 60c.

This is no arrangement of a Negro spiritual, as the title might imply, but an altogether original work. Bold chords mark the opening, which is followed by an improvisatory unaccompanied passage. This is repeated four times, after which a melody in D flat (approximately), is played over arpeggiated chords. The theme itself, very simple and lending itself well to the cello, has dignity and not a little pathos.

For Brass Instruments

TALL TALE, by Henry Cowell. CANZON SEPTIMI TONI No. 1 (for double quartet of brasses), by Giovanni Gabrieli. Mer-

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cury Music Corp. N. Y. Complete (including score), $2.25 and $2.50, respectively.

Written in 1947, Cowell's short piece is scored for two trumpets, horn, baritone (or trombone, or second horn), trombone and tuba. It is a lively piece, with a rhythmic swing, and contains folk-song influences. The writing is not especially difficult, and the texture allows each player to do some work on his own. Giovanni Gabrieli's Canzon Septimi Toni No. 1 is a wonderfully rich, impressive, slow march-like affair. The scoring here is for two choirs, each consisting of cornet (or trumpet), second cornet (or horn), trombone, and second trombone (or baritone). Robert King, the editor, suggests that from four to six players should be used on each part.

For French Horn and Piano

BALLADE, and POEME, by Eric De Lamarter. M. Witmark & Sons, N. Y. 60c.

The Ballade is in F major, though the harmonies are a bit uncertain at first. The Poeme is in E flat. Both are characterized by some daring in the accompaniment, which has some strong dissonances and some unconventional modulations. In both, however, the horn solo is of a direct character, with the line in the Poeme naturally being more mellow than its companion piece.

For Wind Instruments

ALLEGRO CON BRIO (from String Quartet, Op. 18, No. 1), by Beethoven-Wilson. Carl Fischer, Inc. N. Y. Score and parts, $1.50.

The first movement of Beethoven's Quartet in F, his first published attempt in the form, here emerges in E flat scored for two B flat clarinets, an E flat alto clarinet and a B flat bass clarinet. In the absence of an E flat alto, a third B flat clarinet part is provided. The original score is followed closely, and clarinetists, who have little opportunity to play chamber music, should welcome this arrangement.

DIVERTIMENTO, by Frank Campbell-Watson. M. Witmark & Sons, N. Y. Complete with score, $3.

Scoring here is for flute, oboe, two B flat clarinets, two horns, bassoon, and B flat bass clarinet. Playing time is four and a half minutes. The musical idiom is pleasantly romantic, with some chromatic harmonies, a prevalence of melodic flow, and fairly simple writing for the instruments.

For Piano Solo

SONATA IN A, Op. 1, No. 3, by Etienne Nicholas Méhul. Carl Fischer, Inc., N. Y. $1.

Etienne Nicholas Méhul (1763-1817) is remembered today primarily as an opera composer. He wrote in all forms, however, and this little sonata is a first-class specimen of its kind. It is graceful, melodious, and occasionally a few minor harmonies lend a melancholy note. These are three short movements, and the work is especially adapted for intermediate students who are ready for things like the easier Mozart sonatas. Leo Podolsky is responsible for the careful revision, editing, fingering and annotation.

SOUVENIR DE PORTO RICO, by Louis Moreau Gottschalk. PIANO SONATA No. 4 IN E MAJOR, by Ross Lee Finney. Music Press, Inc., N. Y., $1 and $1.50 respectively.

Louis Moreau Gottschalk, a forgotten figure today, was one of the most popular pianists of his generation, and perhaps the first American pianist to achieve a European success (1845). He was a prolific composer also. This Souvenir de Porto Rico, subtitled Marche des Gibaros —Gibaro meaning peasant—has a quaint, rather old-fashioned appeal. The influence of Liszt is present, and the music is somewhat repetitious, but it is pianistically effective and lies well in the hand. The work is cast as a theme and variations, most of them in E flat minor.

Two PRELUDES, by Purcell-Bartok. Delkas Music Publishing Co., Los Angeles. 60c each.

No information is given regarding the original nature of these preludes, but judging from Bartok's arrangement they probably were for organ. The Prelude in G has some sonorous effects in the way of low-spaced chords. After a largo opening it proceeds to a short fugal section. The C major Prelude is contrapuntal throughout, with an occasional reminiscence of a theme in Bach's Well Tempered Clavier. It is highly effective though not showy, and must be played crisply and rhythmically.

REAH SADOWSKY, pianist, and her husband, F. Rand Morton, during the artist's recent concert engagements with the Orquesta Sinfonica de Guadalajara in Mexico.

ROMANCE, by Joseph Posta. Clayton F. Summy Co., Chicago, 60c.

This Romance, an appropriately chromatic, lush piece, is in the key of D flat Major. Its melodic content is obviously and purposely sentimental: diminished chords over a sweeping, arpeggiated bass. Some syncopations are present, and also some wide stretches in chords (which may be simplified for players with small hands). The edition includes fingerings and pedal markings by Leo Poldolsky.

FOUR ETUDES (Op. 2), FOUR PIECES (Op. 4), TOCCATA (Op. 11), TALES OF THE OLD GRANDMOTHER (Op. 31), FOUR PIECES (Op. 32,) by Serge Prokofieff. Leeds Music Corp., N. Y. First 2 $1, balance 75c each.

The etudes of Op. 2 are in D minor, E minor, and two in C minor. All are remarkably difficult virtuoso studies—and remarkably effective if they can be played at the prescribed tempo. Op. 3 consists of Reminiscence, Élan, Despair, and Diabolic Suggestions. The latter piece has greatly overshadowed the quiet No. 1, the rhythmic No. 2 and the febrille No. 3. The Toccata, immensely difficult, is a power-piece much played by virtuosos. Quite different are the Tales of the Old Grandmother, four pieces in slow tempo and few pianistic complexities. In Op. 32, the four works are dance pieces — Dance, Minuet, Gavotte and and Waltz, Written in 1918, such a composition as the Gavotte with its unexpected harmonies and melodic turns, has sired a whole generation of similar works, especially apparent in the piano music of Shostakovich.

For Voice and Piano

I SING, by Gustav Klemm. Carl Fischer, Inc., N. Y. 50c.

The words to this song for high voice were written by Eric von der Goltz, and a good idea of them can be derived from the opening: "I sing! And in my song I hear another's note, A note that's mine, yet is not mine As it rises from my throat." And, at the end, "Yet I must sing! And in my song There's no less ecstasy. For in my lay I voice my soul. And there my song is free!" The accompaniment to this is of a conventional diatonic nature, with sturdy chords and a direct melodic line.

Folk Songs

A SECOND BOOK OF FOLK-SONGS. Oxford University Press. THE SCOTTISH ORPHEUS, arranged by J. Michael Diack. Paterson's Publications Ltd. Carl Fischer, Inc., N. Y. $3 and $2.50, respectively.

The first mentioned volume compiled by Engel Lund, contains folk songs of Denmark, Norway, Sweden, Iceland, the Jewish people, France, Belgium, Holland, Czechoslovakia, Germany, Austria, American and England. These songs, twenty-four in all, are mostly unfamiliar, but as lovely as only folk songs can be. Piano accompaniments are by Ferdinand Rauter, who has made no attempt to prettify the frequent harmonic clashes found in the originals. English translations (the original text also is given), are by Ursula Wood. J. Michael Diack's collection of Scottish songs, for which he furnishes the accompaniments and notes, contain about a hundred specimens, including such favorites as Auld Lang Syne, Comin' thro' the Rye, and Charlie Is My Darling, as well as lesser-known ones.

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LOS ANGELES

(*Continued from page* 15)

(George Drexler). Mr. Wallenstein's symphonic offerings will include Copland's Third, Diamond's Fourth and Henry Cowell's Short Symphony (No. 4), as well as shorter pieces by William Grant Still, Arthur Honegger, George Antheil, and such revivals as Stamitz' Sinfonia in E-flat, Mendelssohn's Sinfonia No. 9 for Strings, and Haydn's B-flat Divertimento.

Chamber Music Again

To revert to chamber music, and still continue in the planning stage, Evenings on the Roof will again give 16 Monday evening concerts, opening with Oct. 4's all-Stravinsky program, and including a concert devoted to music by Southern California composers, and the customary catholically-programmed balance between modern and classical works. A feature of this year's concerts will be the playing of all of Bach's 48 preludes and fugues from the Well-Tempered Clavichord, three of these forming the opening section of each Roof program. The concerts of this 11th Roof season are directly under the control of the musicians themselves, through a committee headed by Ingolf Dahl, thus relieving the founder-coordinator Peter Yates of the multitude of details to which he has voluntarily devoted himself during the past 10 years, a period in which the Roof has served to awaken Los Angeles' interest in chamber music to a degree greater than that of any other organization in the city.

Music Guild Expands Schedule

The Music Guild of Los Angeles, sparked by record-store proprietor Alfred Leonard, has enlarged its season's schedule of concerts to seven, in contrast to last year's series of five, and again the programs will find the 1,200-seat Wilshire Ebell Theatre entirely sold-out on a season-subscription basis. In addition to the Paganini and Griller String Quartets, and duo-pianists Vronsky and Babin, all of whom have been heard in this area previously with marked success, the Guild will offer performances by composer-pianist Francois Poulenc and baritone Pierre Bernac, pianist Benno Moisseiwitsch (who has not been in Los Angeles in two decades) and Joanna and Nicolai Graudan, pianocello duo.

A Brimming Cup for Opera-Lovers

The San Francisco Opera Company's Los Angeles season this month will bring south almost all of the Bay City's foremost works, and will be sponsored by Greater Los Angeles Plans, Inc., which sponsored last spring's first Metropolitan Opera visit in almost half a century. The season will open Oct. 19 with Verdi's Falstaff, conducted by Steinberg; L'Elisir d'Amore (with Tagliavini); Il Trovatore, La Forza del Destino, La Traviata, Carmen, Die Meistersinger (Steinberg conducting); Boris (Leinsdorf in the pit); La Gioconda, Siegfried (also under Leinsdorf); Don Giovanni (Breisach directing); Otello (Steinberg again); Manon and La Boheme (Merola conducting).

Line-up Impressive

The directors line-up is strongest in years, and in addition to Tagliavini's local operatic debut, Sara Menkese will make her bow in "Forza." Still, despite this strong and compelling array of repertoire and artists, it is unfortunate that circumstances preclude the season's being stretched out. Fourteen operas in 13 days is a heady dose, indeed, even to those who have a vitamin deficiency from lack of opera here. Ideally, the lack should be remedied in less concentrated form.

Golschmann to Conduct St. Louis Symphony

The 69th consecutive season of the St. Louis Symphony will open in the opera house of the Henry W. Kiel (municipal) auditorium Oct. 15 with Vladimir Golschmann on the podium for the 18th straight year. Artists scheduled for personal appearances are William Kapell, Guiomar Novaes, Alexander Brailowsky, Benedetto Michelangeli, Miecsylaw Borszowski, Eugene List, Luboshutz and Nemenoff, Rudolf Serkin and Seymour Lipkin, pianists; Joseph Rabushka, Ginette Neveu, Carroll Glenn, Jascha Heifetz and Zino Francescatti, violinists; Martial Singher, baritone; Florence Quartararo, soprano; Edgar Lustgarten and Gregor Platigorsky, viola-cellists.

In addition to the regular Saturday and Sunday concerts, the orchestra will appear in 25 cities in eight mid-western states starting in February.

CHICAGO

(*Continued from page* 11)

Philruth Inc. will present Joseph Lockett, pianist, in Kimball Hall recital Oct. 31. Included in Mr. Lockett's concert and orchestra appearances are two Town Hall recitals and five solo appearances with the Philadelphia Civic Symphony Orchestra.

The fourth annual Philruth Concert Series will consist this season of five concerts divided between Eighth Street Theater and Kimball Hall. The first of these, a duo concert at the former theater, Nov. 14, will be given by La Julia Rhea, soprano, and Marc D'Albert, pianist.

Joseph Cole will be presented in Kimball Hall recital Feb. 8. Remaining dates for the series are March 6, April 5 and May 1, with artists to be announced later.

Gertrude Claver Active

Gertrude Claver, whose piano programs for children are attracting considerable attention, gave modern music programs recently for the Woman's Club of Terre Haute, Ind.; at Eastern Illinois State College, Charleston, Ill.; and at Roosevelt High School, Des Moines, Ia. The program for the latter school included Beethoven's Sonata, op. 13, Turina's Circus Suite, and pieces by Debussy, Arensky, and Whithorne.

Thelma Waide Brown's Activities

Thelma Waide Brown, soprano, was guest soloist for the National Association of Negro Musicians, Inc., at the annual convention in Columbus, Ohio, the week of Aug. 22, in a group of songs by Gluck, Costa, and Spross. Gertrude Smith was the accompanist.

Miss Brown also appeared as soprano soloist in a lecture-recital presented by Roosevelt College School of Music in the school's recital hall. Hans Tischler lectured on this occasion, on The Oratorio and Related Musical Forms. Artists who participated in the musical illustrations of the lecture in addition to Miss Brown, were Vincent Cichowicz, trumpet; Carl Martin Honzak, tenor; and Gertrude Smith, piano.

The following pupils of Mrs. Brown (voice instructor at Roosevelt College) made recital and solo appearances during the summer: Mary Spraggin, Yvonne Smith, and Ida Mae Crittenden, in recital at Lincoln Center Concert Hall; Prudence Wilson, soloist with The Crittenden Orchestra; Catherine Jackson and Charlotta Stevens in leading roles in The Rose Maiden, given at Wendell Philips Auditorium; and Elsie Banks, in recital at the Progressive Baptist Church.

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Sigma Alpha Iota Selects New Officers

Sigma Alpha Iota announces several changes in official personnel by National Executive Board appointment. National officers are: Mrs. George A. Wood of Milwaukee, national treasurer; Mrs. Cecil C. Hamilton of Oklahoma City, national chaplain; and Mrs. Frank Geimer of Philadelphia, director of finance.

Julia Fuqua Ober of Norfolk, Va., has been named chairman of the Sigma Alpha Iota Foundation Board. Dr. Helen S. Lane of St. Louis will replace Mrs. Ober as chairman of the fraternity's International Music Fund.

MRS. FRANK GEIMER

Presidents of the geographically divided provinces of the fraternity include the following new officers: Mrs. A. F. Hutzel, Ann Arbor, Mich.; Marian McLaughlin, Evanston, Ill.; Mrs. S. J. Trelstad, Minneapolis, and Mrs. E. E. Marsau Tulsa, Okla.

The two most recent additions to Sigma Alpha Iota's chapter roll have brought a total of eighty-six college chapters of the fraternity. Late spring installations established chapters at the College of Puget Sound, Tacoma, Wash., and at Bradley University, Peoria, Ill.

Sigma Alpha Iota has granted three scholarships to music students during the past summer. The awards, made through the facilities of the Sigma Alpha Iota Foundation, were given to the Berkshire Music Center, Tanglewood, Lenox, Mass., and to the Fountainebleau School of Music, Fontainbleau, France. The scholarships for the Berkshire Music Center were presented to two of the Center's students through the assistance of Thomas D. Perry, Jr., executive ecretary, and Dr. Serge Koussevitzky. The student receiving the fraternity's scholarship at the Fountainbleau School of Music was selected by Robert and Gaby Casadesus.

The presentation of these three scholarships marks the first philanthropic undertaking for the Sigma Alpha Iota Foundation, which was inaugurated more than a year ago for the purpose of enlarging and developing activities and services afforded by this national music fraternity. Future administrative and promotional endeavors for the Sigma Alpha Iota Foundation will be cared for by a Foundation Board, which is currently in the process of formation.

Julia Fuqua Ober has been named chairman, Sigma Alpha Iota Foundation Board. Mrs. Ober is a past president of the National Federation of Music Clubs and now serves on the Federation's board. She is editor of the official magazine of Kappa Delta social sorority and has for the past several years been chairman of the Sigma Alpha Iota's International Music Fund. Other Foundation Board appointments will be announced as the personnel has been completed.

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IN OUR MAIL BAG

New York
Sept. 20, 1948

To the Musical Courier:

It is with great pleasure that I answer the letter of John R. Anderson which appeared in your August issue, especially since, as you know, there is nothing closer to my heart than the expansion of the operatic field, whereby it may embrace the small as well as the larger communities of the country.

Certainly Mr. Anderson's "goal" is feasible. There should and could be City Centers in communities throughout the country, offering a variety of programs, including opera, symphony, ballet, and legitimate theatre. Naturally, every city has its own problems, and few can be compared to New York where the resident organizations include two opera companies, the Philharmonic Symphony and countless Broadway shows as permanent features of the cultural life. But there is no reason why cities which have first-class orchestras, should not broaden their endeavors to include other cultural activities. To engage the properly qualified directors, the organization of such an expanded venture should be undertaken by those citizens who aleady sponsor the symphonies in conjunction with the Mayor and other prominent civic minded persons. And especially in the case of Minneapolis, certainly Mr. Mitropoulis, who has proved himself as well versed in opera as concert, could be a driving force in organizing a staff capable of presenting opera in conjunction with the symphony.

There need be no fear that the necessary talent for the various departments is lacking. In my four-and-one-half years as the Director of the New York City Opera Company, I have had to refuse countless applications from singers, conductors, coaches, designers, dancers, choreographers, orchestra musicians, etc., just because I had no openings—some of them were already very experienced and qualified, others with talent, but lacking the opportunity to mature their abilities; all of them looking for an outlet to produce and earn a decent living. Needless to say, the few existent opera companies can engage but a few of them, the rest must go elsewhere—but where? The opera companies are pitifully few in this country, and those which offer anything comparable to steady employment are but a handful.

We know from the capacity houses which greet the existing companies, that the audiences want opera; this has been further proven by their continued response to the opera broadcasts. With the large number of persons seeking employment in this field, there is no doubt that their unions will be most understanding and cooperative in affording conditions under which these "infant" companies can operate.

I, as well as the members of my staff, are always most happy to talk to anyone seriously seeking to further the interests of opera in the United States, and I would be most happy to personally expand on these sketchy and most general ideas, should Mr. Anderson ever be in New York.

With appreciation for your sincere consideration of this problem, I am,

Cordially yours,
LASZLO HALASZ,
Artistic and Music Director,
New York City Opera Company.

Kew Gardens, N. Y.
Sept. 20, 1949.

To the Musical Courier:

Musical Courier's September issue very kindly gave me credit for the initiative in bringing about the setting up of a marker on the late Bela Bartok's grave. I was in fact the first to notice and be pained by the sight of that unmarked grave. The real credit, however, should go to Musical Courier and its readers who so readily answered the call as to raise funds for a bronze marker in no time at all. Among them I should like to gratefully single out that fine connoisseur of music and Bartok expert, Mr. Milton Feist, who not only was the first to take up the matter but immediately set to work and organized a series of Bartok memorial concerts and recitals over different radio networks. Thanks to Mr. Feist this third anniversary of Bartok's death will be commemorated not only by a marker on the composer's grave but also by the resounding of his music over the air and elsewhere.

Very sincerely yours,
G. D. HACKETT.

Appleton, Wisc.
Sept. 19, 1948.

To the Musical Courier:

It was interesting to read in Musical Courier, September, 1948 issue, Jean Renolt Residing Here, page 26, that Alfred Cortot was a pupil of Liszt. Since Liszt died in 1886, and Cortot was born in 1877, Cortot must have studied with Liszt some time before he—Cortot—was nine years old. I think many readers—admirers of the French pianist—would be glad to have exact information on this point, a detail that makes Cortot one of the few surviving pupils of the great Franz.

Faithfully yours,
IRVING SCHWERKÉ.

Claudio Arrau in Europe

Following a vacation in Mexico, Claudio Arrau left for his second European tour since the end of the war. He has a schedule of 37 dates in ten weeks.

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IN SCHOOLS and STUDIOS

Hungarian Pianist for Royal Conservatory

Bela Boszormenyi-Nagy, Hungarian pianist and teacher, has been appointed to the faculty of the Royal Conservatory of Music in Toronto, according to Ettore Mazzoleni, principal of the conservatory. Prof. Boszormenyi-Nagy studied under Dohnanyi and Kodaly, has been heard in concert in the chief cities of the continent. He introduced the Third Concerto of Bela Bartok in Budapest, and has given European hearings to many American scores. In 1937, on the resignation of Dohnanyi, Prof. Boszormenyi-Nagy succeeded as head of the senior piano classes at Franz Liszt Academy. He recently was a member of the jury of the international competitions of the Geneva Conservatoire.

Lucie Lenox Singers in Engagements

Lucie Lenox's artist-pupils are appearing over a wide territory. Guido Dorace, Puerto Rican tenor, is singing a solo engagement at the Triboro Theatre, and on Sept. 28 gave a Carnegie Hall Hall program. Vivian Salonika's recent tour started in Norfolk, Va., and took the coloratura soprano to Chicago, Milwaukee, Spencer and Lincoln, Neb., and other cities. Chautauqua, N. Y., heard Hazel Harenberg, soprano, this summer; this singer is soloist at combined churches (Methodist and Congregational) in Newark, N. J. Florence Bloom, soprano, gave two concerts in Twin Falls, Ida. The Woman's Club of Ridgewood, N. J., has engaged Ida Richards, coloratura soprano, for a recital on Nov. 24; Miss Richards is soloist of the Ridgewood Methodist Church.

Kellogg Singers Make Debut

Mary and Jean Varay, soprano and mezzo-soprano, artist-students of the Lucile Kellogg Studio, made their concert debut at the Little Theatre, Sept. 27. They appeared over WBNX on Sept. 26 in the same program of songs.

Audition for Pianists

An Hour of Music, Inc., will hold auditions for young pianists on Monday afternoon, Oct. 18, at three o'clock at the studio of Harold Henry, 853 Seventh Avenue. Applicants desiring further information should apply to Mrs. R. B. Lanier, Secretary, 123 East 35th Street, New York, N. Y.

Martino Pupils Sing in Opera

The Chevalier Alfredo Martino's artist-pupils include Muriel Smith and Hilda Morse, presented with the Salmaggi Opera at Randall's Island in the summer, Miss Smith as Carmen and Miss Morse as Nedda in Pagliacci. Both will be heard at the Brooklyn Academy of Music this winter.

Mann Students in Recitals

A series of six recitals by young pianists in Carnegie Recital Hall has been announced by Frances Mann. Designed to appeal to those who enjoy hearing and encouraging young talent, the series will feature six performers, ranging in age from sixteen to twenty-one.

First recital will be given by 16-year-old Enid Miller, Sunday afternoon, Oct. 31. Others scheduled are Richard Haukinson, Nov. 19; Elma Alexander, Dec. 10; Barbara Starr, Jan. 7; Betty Myers, Jan. 28 and Alan Ziskind, Feb. 18.

Westminster Appoints Lockwood

Dr. John Finley Williamson, president of Westminster Choir College, Princeton, N. J., announces the appointment of Normand Lockwood as head of the composition and theory department. This past year Mr. Lockwood was the recipient of a commission for an opera, The Scarecrow, given by the Alice M. Ditson Fund of Columbia University.

The Opera Experimental Theatre and School of the Opera presented concerts on Sept. 22 and Oct. 1 at Joan of Arc Community Center. Sept. 19, a performance of Faust was presented; 25, Ballo in Maschera.

ANDRÉ DE RIBAUPIERRE,

French-Swiss violinist now on tour in the United States, has accepted the invitation of Dr. Howard Hanson, director of the Eastman School of Music, University of Rochester, to serve as visiting artist professor of violin at the Eastman, giving a series of master classes for advanced violin students, during his stay in this country.

Piano Teachers Hear Etts

May L. Etts addressed the Piano Teachers Congress on Oct. 7, her topic Principles of Maier Technic; Oct. 13 she was guest speaker, on the same subject, at the Philadelphia Music Teachers Forum.

Helen Chase Recovers

Helen Chase has completely recovered from her recent illness and has resumed teaching at her new studio on West 92nd Street.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, of Musical Courier, published Semi-monthly, October to May; Monthly, June to September, at New York, N. Y., for Oct. 1, 1948.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Musical Courier, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, July 2, 1946 (Section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Editor, none; Managing Editor, Grace Nylen, 119 West 57th Street, N. Y. C.; Business Manager, Grace Nylen, 119 West 57th Street, N. Y. C.

2. That the owners are: Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Mrs. Alvin L. Schmoeger, 119 West 57th Street, N. Y. C.; Grace Nylen, 119 West 57th Street, N. Y. C.; Pauline C. Reiners, 119 West 57th Street, N. Y. C.

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Grace Nylen, Business Manager.

Sworn to and subscribed before me this 22nd day of September, 1948.

[Seal] Joseph H. Horowitz.
(My commission expires March 30, 1950)

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